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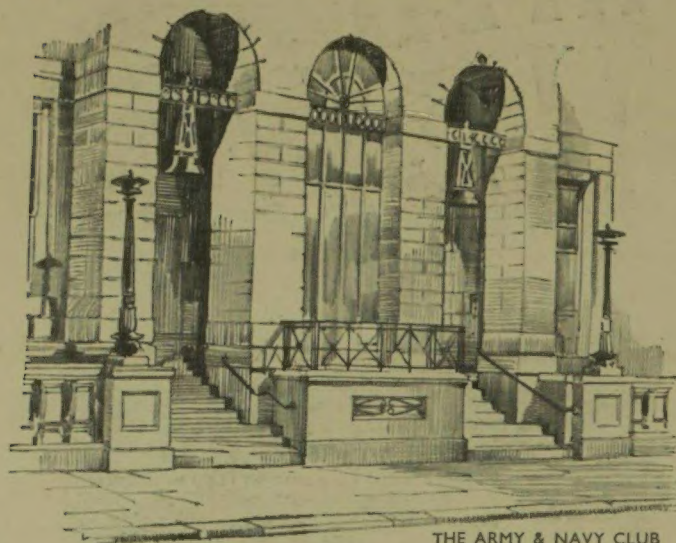
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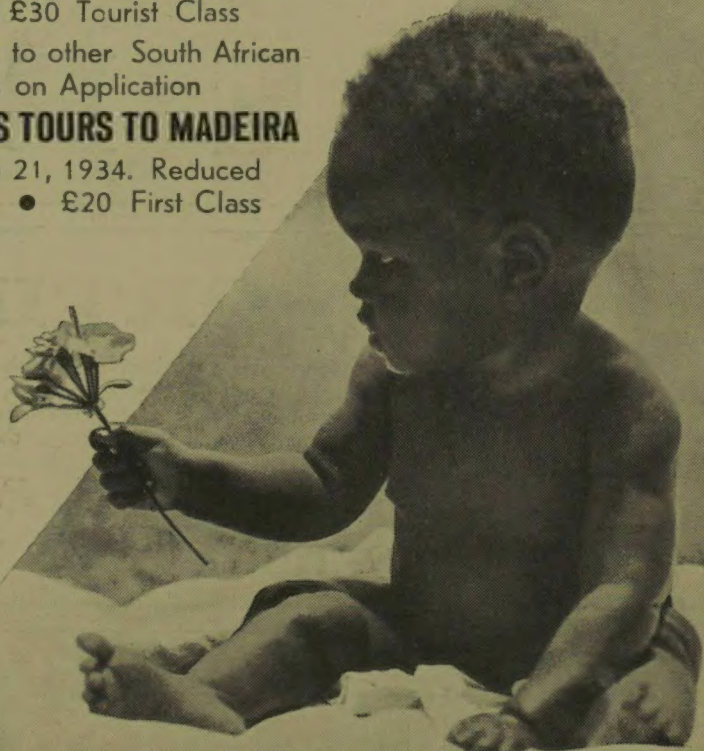
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SATURDAY, OCTOBER 27, 1934.



**LEFT MILDENHALL: 6.34½ A.M., OCT. 20—ARRIVED AT MELBOURNE: 5.34 A.M., OCT. 23—11,300 MILES
IN 2 DAYS, 22 HOURS, 59½ MINUTES: C. W. A. SCOTT AND T. CAMPBELL BLACK (RIGHT.)**

The amazing achievement of Messrs. Scott and Campbell Black in flying their D.H. Comet-Gipsy VI. from Mildenhall Aerodrome, Suffolk, to Flemington Racecourse, Melbourne, Australia, in less than three days is dealt with on our double-page. We may supplement this photograph of them standing

before their machine by noting that Mr. Charles Scott, A.F.C., who was born in London in February 1903, was educated at Westminster and joined the R.A.F. in 1922; and that Mr. Campbell Black, who was born at Brighton in 1899, was educated at Brighton College and at the Royal Naval College, Greenwich.



By G. K. CHESTERTON.

THERE is a point of fallacy or false logic raised by some correspondents in connection with some of these articles; such articles as I wrote, for instance, about the Loch Ness Monster or the Arabian Nights. The point appears in connection with all sorts of things; travellers' tales, ghost-stories, faith-cures, table-turning, psychic phenomena, miracles and marvels of all kinds. But my interest in it here is not psychological or anthropological or biological or theological or cosmological, but logical. The fallacy would still be a fallacy if it were used in defence of a truth; the logic would still be logical if it were used in defence of a falsehood. But the fallacy was once so fashionable, and has now been for a century so familiar, that many will not believe me when I say that my denial of it is not meant to be paradoxical, or even particularly controversial.

The statement, which we have all heard hundreds of times, is generally made by modern disputants in this form: "A marvel, or magical event, in its nature demands much stronger evidence to support it than do ordinary events and especially ordinary speeches." They therefore proceed, apparently, to believe the whole of any record of speeches and events, only leaving out the magical events. But this is a monstrous fallacy or fault in reasoning. There is no question of wanting stronger or weaker evidence for extraordinary or ordinary events in such a case. For both we have the same evidence, and the only question is whether it is credible evidence; or, in other words, whether the witness is telling lies. But if he is *not* telling lies, then his evidence is much stronger for a startling event than it is for a commonplace event. It is much stronger for a physical miracle than it is for a philosophical oration; because it is so much easier to forget or confuse the latter than the former. If my Cousin George tells me he saw my Uncle Samuel jump from the top of St. Paul's Cathedral into Cheapside and walk cheerfully away, explaining that he could do this through being constantly upheld by angels—then I may disbelieve in the incident, but it will necessarily mean that I disbelieve in the witness. I know my Cousin George too well. But I shall not merely feel a kindly tolerance towards George as a notorious liar; I shall feel an acute and active annoyance with George as an infernal fool, if he expects me to believe he can repeat every word of my uncle's subsequent discourse on angels, when he does not know whether a man jumped off the dome of St. Paul's or not.

The fact that the leap and survival would be called miraculous, while the sermon on angels would only be called mystical, makes no difference to the logic of the case. If the witness could be mistaken about a human figure, in a top-hat and whiskers, flying in the air above Cheapside, he could certainly be mistaken about the fine shades of doctrine in a discourse about the difference between the Cherubim and the Seraphim. If, as is more probable, he simply said anything that came into his head, in the way of tales of wonder, then he might equally say anything that came into his head in reporting the talk of the wonder-worker. If a traveller tells me a tale about how some enlightened Oriental despot cut off both the legs of his Grand Vizier with

a scimitar, but, by the intervention of a Buddhist monk begging by the roadside, the two legs ran back to the body and joined on to it again, I may or may not be instantly and completely convinced that the traveller's tale is a true tale. But I do not see how the miracle could possibly be a mistake or a misunderstanding; whereas I could easily believe that the traveller's version of the Buddhist's version of the nature of Buddhism might be a complete misunderstanding. It is exactly the extraordinary event about which we can trust the ordinary man. It is exactly the ordinary event, especially such an ordinary event as a Buddhist explaining Buddhism, about which the ordinary man might find himself rather out of his depth. Evidence about a miracle

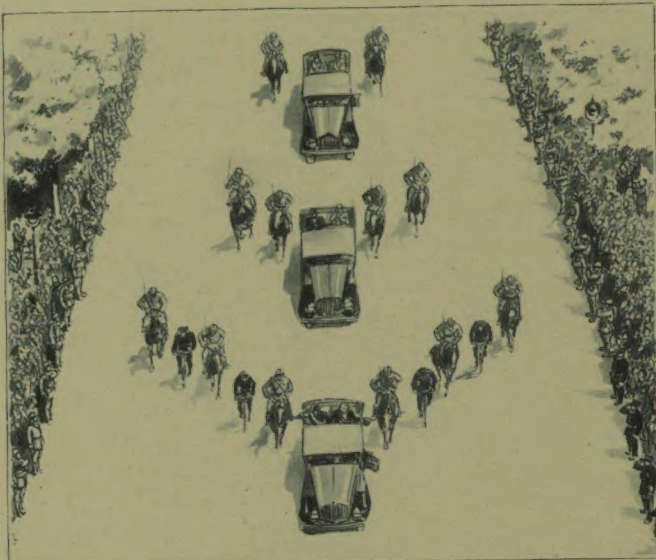
to a murder in a railway-carriage than to the fine shade of annoyance on the face of a Puritan spinster who had accidentally got into a smoking-carriage.

Or again, to take a real case, and a case, if anything, against myself. I have the misfortune to feel most of the moral and theoretical messages, which Spiritualists receive from what is called the Other Side, as rather vapid and vague and uninspiring messages. But, after all, that is only my opinion; and I am only one among many millions of men; and I have only seen a few out of many millions of messages. I might perhaps be wrong in my generalisation, at any rate in making it an absolute generalisation; my memory might mislead

me, or I might miss some other aspect of the question, or I might misread the metaphysical language of a system other than my own. But if I am told by a man like Sir William Crookes that a table walked upstairs, I know there is no question of my being mistaken or of him being mistaken. He was not mad, and I am morally sure he was not dishonest; and I therefore incline to think that something odd occurred. I do not "need stronger

evidence" of it than I do of the truth of the same scientist's version of a difference he has had with some other scientist.

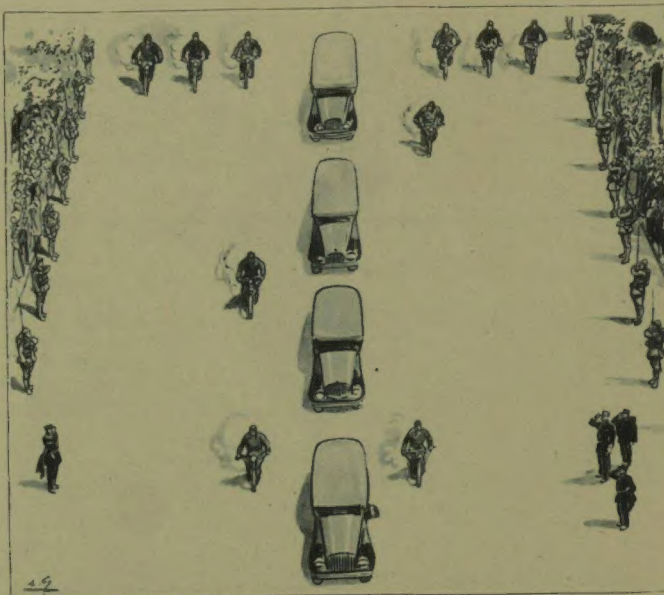
I have taken the point here in connection with all sorts of fanciful or remote circumstances that have nothing to do with anything that I myself believe or disbelieve—because I am not now talking about belief, but about proof. I am talking about logic and the laws of evidence, as they should apply to any tale told by any person. And in all such cases it will be found, I think, that the old rationalistic tag, "miracles in their nature need stronger evidence," is altogether the wrong way of putting it. This type of argument is attributed to the great Scottish sceptic and to the first English agnostic. Whether great men like Hume and Huxley actually did, in fact, state it as I state it, and as it is now normally stated, I should have to look up their exact words to decide. But if they did use this now very ordinary argument, they used a very bad argument. It is not really true that we demand absolute proof about abnormal things, and accept less than proof about lesser things. For that would mean that men only tell lies about large things, and never tell lies about little things. We do not really want more than proof for one thing or less than proof for another. We want adequate proof for anything; or at least anything for which we want it at all. If we pass over the problems in more prosaic or trivial narratives, it is not because we need less evidence to show they are correct; it is because we care much less whether they are correct or not. If I am told that a man turned a cat into a griffin and then took the 2.15 train for Finsbury Park, I do not really believe that a man who believes in griffins must be right about trains. The fact is that I do not (on the whole) think the first statement is true, but I do not care whether the second statement is true or not. But when the fallacy is applied to more important facts, and men read a record full of miracles and monologues, deny all the miracles and believe all the monologues, their ghastly lack of logic is likely to have worse effects.



A PROCESSION IN PARIS WITH CAVALRY ESCORT: ONE TYPE OF FORMATION—THREE VEHICLES PROTECTED RESPECTIVELY BY SIX, FOUR, AND THREE TROOPERS, DISPOSED FAN-WISE ON EACH SIDE, THOSE WITH THE FIRST CAR ACCOMPANIED BY FOUR POLICE CYCLISTS.



ANOTHER TYPE OF FORMATION USED IN PARIS FOR CAVALRY ESCORTING A PROCESSION: A CONTINUOUS LINE OF MOUNTED MEN MOVING PARALLEL TO THE PAVEMENT ON EACH SIDE, WHILE FOUR TROOPERS AND FOUR CYCLISTS ACCOMPANY THE ROYAL CAR.



A PROCESSION WITHOUT CAVALRY ESCORT: THE PARIS METHOD OF PROTECTION BY A BODY OF POLICE MOTOR-CYCLISTS, PLACED AT EACH GAP BETWEEN THE CARS, WITH THREE ON EACH SIDE IN LINE AT THE BACK.

PARIS METHODS OF PROTECTING ROYAL PROCESSIONS: A CONTRAST TO THOSE WHICH WERE ADOPTED AT MARSEILLES ON THE DAY OF THE ASSASSINATION OF KING ALEXANDER AND M. BARTHOLOMEW, AND WERE MUCH CRITICISED.

The alleged inadequate protection afforded at Marseilles to King Alexander of Yugoslavia and M. Barthou, on the day of their assassination there, has been contrasted in France with the efficient system of protecting processions of royal and other visitors in Paris. These drawings, by a French artist, illustrate three different systems used by the Paris Prefecture of Police. The two upper drawings show alternative formations of a cavalry escort, and in each case, it is explained, there is also a half company of cavalry riding in front and in rear of the cars, but not shown in the drawings. The lower drawing illustrates the method of protecting, by police motor-cyclists, a procession without a cavalry escort. In all three of these protective schemes, it will be noted, the route is lined on each side by troops.

Drawings by André Galland.

is either obviously worthless or it is more worthy of credence than evidence of all the hundred fine shades of mind and mood which we all miss or misread every five minutes; just as we should all be better witnesses

YUGOSLAVIA MOURNS HER KING: GRIEF IN BELGRADE; THE ROYAL TOMB.



MEN KISS KING ALEXANDER'S COFFIN, WHEREON RESTS HIS UNWORN CROWN, AS THEY FILE PAST: A TYPICAL SCENE DURING THE LYING-IN-STATE IN THE ROYAL PALACE AT BELGRADE.



THE DUKE OF KENT (ON RIGHT, WITH PRINCE PAUL) AND PRINCESS MARINA (ON LEFT, BEHIND HER MOTHER AND SISTER, PRINCESS NICHOLAS OF GREECE AND PRINCESS PAUL) ARRIVING.



THE TOMB OF PETER I. IN THE CHURCH WHERE HIS MURDERED SON NOW RESTS.



WHERE KING ALEXANDER RESTS: THE CHURCH AT OPLENATZ, BEGUN BY HIS FATHER, PETER I., AND COMPLETED BY HIMSELF.



THE VAULT BENEATH THE CHURCH THAT CONTAINS KING ALEXANDER'S COFFIN.



GRIEF FOR HIS MURDERED SOVEREIGN: A WEEPING MAN IN THE QUEUE WAITING TO PASS BESIDE KING ALEXANDER'S COFFIN.



BEARING ON THE FRONT OF THE ENGINE THE WORDS UTTERED BY KING ALEXANDER AS HE WAS DYING—"GUARD MY YUGOSLAVIA": THE TRAIN THAT TOOK HIS BODY FROM ZAGREB TO BELGRADE.



TEARS FOR THE DEAD KING: PEASANT WOMEN LEAVING THE ROYAL PALACE AFTER PAYING HOMAGE AT HIS COFFIN.

King Alexander of Yugoslavia was buried, on October 18, in the crypt of the Church of the Karageorgevitches at Oplenatz (some 50 miles from Belgrade) which his father, King Peter I. of Serbia, began and he himself completed. It stands on a hill where the peasant Karageorge, founder of the dynasty, started his struggle against the Turks, and overlooks the village of Topola, the first capital of liberated Serbia 130 years ago. Here lie buried Karageorge (who also died by violence), Peter I., and all other members of the family. On page 646 of this number, the young King, Peter II., with his widowed mother, is seen at the

door of the church after his father's burial. On the two pages here following are illustrated scenes of the great funeral procession in Belgrade preceding the last journey to Oplenatz. Before the day of the funeral the dead King lay in state in the Royal Palace at Belgrade, where thousands of his subjects, of all sorts and conditions, filed past his coffin to offer a last tribute. Their grief was genuine and openly displayed. The waiting queue outside the Palace extended for some miles in the surrounding streets. As noted elsewhere, King Alexander had resolved not to be crowned till Yugoslavia was completely unified.



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THE FUNERAL OF KING ALEXANDER: THE PROCESSION IN BELGRADE—ROYAL MOURNERS,

(1) ORTHODOX CLERGY IN ORNATE VESTMENTS AND CROWNS; (2) GREEK EZVONES IN THEIR WHITE FUSTANELLAS AND EMBROIDERED JACKETS; (3) ROYAL MOURNERS—ON LEFT; KING BORIS; ON RIGHT KING CAROL OF RUMANIA WITH PRESIDENT LEBRUN; (4) THE YOUNG KING PETER II. (IN SOKOL DRESS) WITH HIS WIDOWED MOTHER, QUEEN MARIE, FOLLOWED ON A GUN-CARRIAGE; (5) REPRESENTATIVES OF THE BRITISH NAVY, ARMY, AND AIR FORCE (RIGHT, WITH MARSHAL PETAIN (CENTRE) AND GENERAL GÖRING (EXTREME LEFT, IN KING ALEXANDER), CARRIED IN THE PROCESSION; (6) THE GUN-CARRIAGE DRAWN BY SOLDIERS; (7) THE COFFIN DRAPED IN THE YUGOSLAVIAN FLAG, ON

The funeral procession of King Alexander of Yugoslavia in Belgrade, where, after the service at the Cathedral, the coffin was borne on a gun-carriage to the station, escorted by the troops of many foreign armies, was an occasion of mingled splendour and solemnity. The British forces were represented in the

procession by Admiral Sir William Fisher, Commander-in-Chief in the Mediterranean, General Sir Walter Braithwaite, Governor of Chelsea Hospital, and Air Vice-Marshal P. B. Joubert de la Ferté, who are seen walking together in one of our illustrations. Among the foreign troops was a detachment of British

THE BOY KING WITH HIS MOTHER, THE DUKE OF KENT AND OTHER PERSONALITIES.

FROM LEFT TO RIGHT THE DUKE OF SPOLETO (REPRESENTING THE KING); AND PRINCE CYRIL OF BULGARIA (REPRESENTING THE KING); PRINCE ARSÈNE, PRINCESS PAUL, AND PRINCE PAUL; (5) KING ALEXANDER'S CHARGE; (6) YUGOSLAV SOLDIERS KNEELING AS THE COFFIN PASSED; (7) THE COFFIN IN THE GUN-CARRIAGE; (8) REPRESENTATIVES OF THE BRITISH NAVY, ARMY, AND AIR FORCE; (9) GENERAL GÖRING, CHIEF GERMAN REPRESENTATIVE; (10) THE YUGOSLAVIAN ROYAL REGALIA, INCLUDING THE CROWN (NEVER WORN BY THE KING ALEXANDER), CARRIED IN THE PROCESSION; (11) VEHICLES, LADEN WITH 15,000 WREATHS, FOLLOWING THE COFFIN.

Royal Marines. In connection with the Yugoslavian regalia, including the Crown, shown in another photograph, it may be recalled that King Alexander himself was never crowned. He postponed the ceremony of his Coronation, it was reported, until he should find behind him a united nation. Along the route of the procession

most of the spectators were people of the humblest and simplest type, who expressed grief without restraint in sounds of lamentation. The police and military precautions were extremely thorough. From Belgrade the King's coffin was taken by rail to Mladonavatz, and thence by road to Oplenatz for the actual burial.

YUGOSLAVIA'S BOY KING AT HIS MURDERED FATHER'S FUNERAL.



AFTER KING ALEXANDER'S BURIAL IN THE CHURCH AT OPLENATZ: HIS YOUNG SON AND SUCCESSOR, PETER II., LEAVING WITH HIS WIDOWED MOTHER, QUEEN MARIE, AND THE FIRST REGENT, PRINCE PAUL (IN CENTRE).

The last rites at the funeral of King Alexander, as previously noted, were performed in the dynastic Church at Oplenatz, near Topola, fifty miles from Belgrade. After the funeral service in Belgrade Cathedral, and the procession through the city, the coffin was conveyed as far as Mladenovatch by rail, and thence by road. It was borne into the

church by a score of peasants, while aeroplanes overhead dropped flowers. Behind the coffin walked the young King, Peter II., with his mother, Queen Marie, and the other royal mourners. When the boy King and his mother reappeared after the ceremony, wailing cries of sympathy arose from the assembled people outside the church.

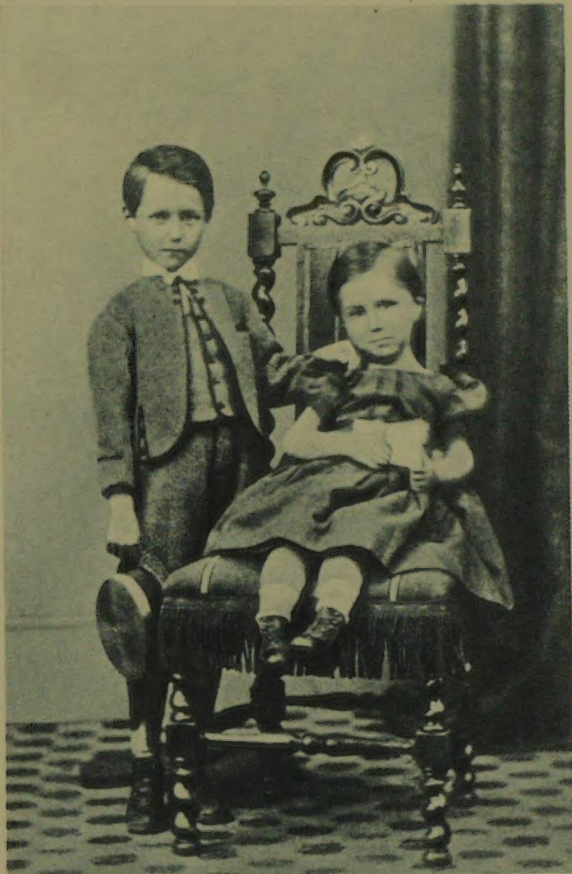
MR. WELLS SEES IT THROUGH.

BEING AN APPRECIATION OF

"EXPERIMENT IN AUTOBIOGRAPHY": By H. G. WELLS.*

(PUBLISHED BY GOLLANCZ AND THE CRESSET PRESS.)

MR. WELLS owed it to his generation to write this book. It is a very remarkable book, demanding the attention of every person who has the power to contemplate critically himself and his world. The whole story is yet to come; but this first half warrants an



H. G. WELLS AND F. J. WELLS ABOUT 1869: THE AUTOBIOGRAPHER WHEN HE WAS ABOUT THREE, AND HIS ELDER BROTHER.

Reproductions by Courtesy of Messrs. Gollancz and the Cresset Press, Publishers of "Experiment in Autobiography."

opinion that the complete work must take rank at once among the great autobiographies of our time. It calls itself an "experiment" in the most difficult of all literary arts, because the author attempts to stand outside himself, as it were, and to analyse his own brain, character, and "persona" with an entirely dispassionate detachment. It is certain that no man can do this with complete success; yet, in so far as it is practicable at all, Mr. Wells has succeeded in the attempt. In his candour, there is nothing of the morbid pleasure of the self-flagellator, in all his estimates there is balance and proportion, and in the review of facts and influences there is sustained precision of judgment. "The study and expression of *tendency* has been for me what music is to the musician, or the advancement of his special knowledge is to the scientific investigator." In this book Mr. Wells has studied and expressed his own tendencies with a degree of perception of which probably no other living Englishman is capable.

He offers us the analysis of his mind as that of "a very ordinary brain." Since Mr. Wells is one of the outstanding creative figures of his age, and his brain has certainly been one of the most fertile, his description will, to many readers, have the air either of affectation or of paradox. Yet any intelligent person who has watched his own mental processes, and who reads Mr. Wells's account of the eccentricities and unevennesses of his cerebration, will understand why this self-analyst rates his intellectual powers lower than the world would rate them. There was a reason, however, why Mr. Wells's faculties were not destined to be ordinary. He is really contradicting himself when he writes: "My life is a sample life and not an exceptional one; its distinctive merit has been its expressiveness; its living interest lies in that." A life which has been as expressive as Mr. Wells's cannot be "sample," and cannot help being "exceptional." Milton is Milton because he was not mute and inglorious. There were clever fellows—the world is full of them—whom Mr. Wells knew in his precarious youth: there was his own father, for example: fellows who might have had just as interesting things to say to the world as H. G. Wells; but they never said them, and they remained in obscurity and often, alas! in squalor. Why one man should have that urge to expression—that is the mystery. It may be evoked by the accident of circumstance, it may be something inborn; whatever it is, it sets a man apart from his fellows and decrees that he shall not be "very ordinary."

* "Experiment in Autobiography: Discoveries and Conclusions of a Very Ordinary Brain (Since 1866)." Vol. I. (Victor Gollancz and the Cresset Press; 10s. 6d.)

It is evident that it came very early to young Wells. It came, to be precise, at the age of seven, when he broke his leg and, during his convalescence, discovered that there was a marvellous world of books. It was a strange, phantasmagoric world, but it was full of wonder, and of the promise of adventure. "At the age of seven . . . I had already between me and my bleak Protestant God, a wide, wide world of snowy mountains, Arctic regions, tropical forests, prairies and deserts and high seas, cities and armies, Indians, negroes and island savages, gorillas, great carnivores, elephants, rhinoceroses and whales, about which I was prepared to talk freely, and cool and strange below it all a cavernous world of nameless goddess mistresses of which I never breathed a word to any human being." An admirable literary foundation! For many years the youth was learning the business of expression, better than he knew, through the medium of letters. His first deliberate attempts at writing were, according to his own recollection, without either merit or promise. This, it seems, was because he was under the impression that, before writing prose, it was necessary to array oneself like a High Priest. Some specimens of this period suggest that the young Wells was convinced that a word of five syllables was always better than a word of two. (Who has not passed through that phase?) Then—but not



H. G. WELLS AT THE AGE OF ABOUT TEN: A TIME WHEN HE WAS A SCHOOLBOY AT MR. THOMAS MORLEY'S ACADEMY AT BROMLEY, WHICH HE LEFT WHEN HE WAS THIRTEEN.

By the time he left Bromley Academy, H. G. Wells "had acquired the ability to use English with some precision and delicacy, even if the accent was a Cockney one, and had quite as good a mathematical apparatus as most boys of the same age get at a public school nowadays."

until he was nearly thirty—a few sentences in a book of J. M. Barrie's revealed an astounding secret. It appeared that if you had something of *your own* to say, in *your own way*, about quite ordinary things which you had observed with your own eyes, or thought with your own mind, the world would probably listen to you with interest. Strange, these unpredictable turning-points in men's lives!—for this was a turning-point far more decisive than any of the numerous "starts in life" (save one) which are here described. From that moment dates Wells, the man of letters. The gift of expression which was in him had all to be reshaped. In some respects, it was never perfectly reshaped: Mr. Wells has never acquired a true sense of style, nor has he mastered literary pattern, nor economy of exposition: but he fashioned an instrument of remarkable efficiency, and one which was notably to influence his generation.

The other, and earlier, turning-point—the very hinge of this "sample" life—was when Wells, the apprentice, resolved that he would, at all costs, escape from the prison-house of retail drapery. What an introduction to life was this! Childhood in what is not too severely described as a "dismal

insanitary hole" in the environs of London. The general surroundings of Mr. Wells's youth, and of millions of other Londoners, are conveyed to us by little side-lights even more vividly than by detailed descriptions. "It is worth noting that at the age of thirteen I had heard no music at all except an occasional brass band, and not very good music of hymn singing and organ voluntaries in Bromley Church and piano songs at Surly Hall" (an inn kept by a relative). "In my world hitherto" (act. 23) "there had been no flowers on the meal table anywhere." Save for the under-nourishment and its physical effects—Mr. Wells, like so many men of active mind and copious expression, has never been strong, and at one time seemed likely to succumb to tuberculosis—Mr. Wells probably does not regret the poverty, for poverty in youth, short of stark, strangling penury, is rarely a disadvantage. But everything conspired to shut him off from the "life more abundant" which he could already perceive, beyond the grasp, perhaps beyond the reach. By the time that he had passed through the ordeals of draper's apprentice, pupil teacher, chemist's assistant, and again draper (he seems to have been a very bad draper!), he might well have been cowed into subjection: some obstinate streak in him—something which had caused him to be born "blaspheming and protesting"—had managed to save his soul alive. Amid the cretonnes and the Manchester goods, he had still kept the better part of his mind, surreptitiously, for his books. He was now in revolt against almost everything he had been brought up to believe; and "before I was eighteen, the broad lines of my adult ideas about human life had appeared—however crudely. I was following a road along which at variable paces a large section of the intelligentsia of my generation was moving in England, towards religious scepticism, socialism, and sexual rationalism. I had no idea of the general drift about me. I seemed to be thinking for myself independently, but now I realise that multitudes of minds were moving in precisely the same direction."

The next phase was surprising. The great opportunity—as it seemed in the circumstances—of scientific training at South Kensington ended in failure and disillusionment. An inspiring year under the great Huxley was followed by contemptuous revulsion from the methods of more pedestrian instructors. Mr. Wells's revolt at this period was taking crude forms—as was very natural; it is evident that he was cleansing his bosom of much perilous stuff; "it seems to me," he writes, "that I must have been a thoroughly detestable hobbledoy at this stage." These growing pains were inevitable, and they could not be expected to wear off immediately; a certain amount of hobbledoydom persisted into Mr. Wells's earlier books (after his first stage of fantastic romances), and no close student of his works has failed to observe how it has been steadily replaced by a deeper, more humane, and more charitable outlook on life and on society. In that respect, Mr. Wells's life has been a "sample" life, for such should be the normal development of an active mind, insatiably concerned with the problems of existence and of the self which is the centre of that existence.

The immediate result of this first misadventure in science was curious—it cast up young Wells as a crammer in a highly-organised travesty of education, an elaborate system of intellectual dishonesty for which, however, its originators were not so much to blame as the academic authorities who had made it possible. Is it unfair to say that this, and nearly all Mr. Wells's other experiences of the teaching methods of his day, gave a permanent twist to his views on education? A great deal that he has

[Continued on page 650.]



H. G. WELLS'S MOTHER, SARAH WELLS, AT UP PARK, WHERE SHE WAS HOUSEKEEPER FROM 1880 to 1893.—(RIGHT) JOSEPH WELLS, H. G. WELLS'S FATHER, WHO, IN HIS YOUTH, WAS A PROFESSIONAL CRICKETER: JOSEPH WELLS—"BALD AND BLUE-EYED, WITH A ROSY, CHEERFUL FACE AND A SQUARE BEARD LIKE KING DAVID."

Mrs. Wells was Miss Fetherstonhaugh's housekeeper at Up Park, near Petersfield, for thirteen years. In her son's words: "Except that she was thoroughly honest, my mother was perhaps the worst housekeeper that was ever thought of."



THE WORLD OF SCIENCE.



UNDESIRABLE ALIENS: THE MITTEN-CRAB AND THE SLIPPER-LIMPET.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE deliberate introduction of plants and animals foreign to the soil, either in this or any other country, often proves to have been a highly dangerous experiment, bringing in its train deplorable results. On this theme I shall have more to say in the not distant future. To-day I propose to say something

numbers in the lower reaches of the Elbe. Specimens sent to an expert elicited the fact that it represented a species new to science, and was accordingly named *Eriocheir sinensis*. Since then it has become more and more abundant in the Elbe and Weser, and is caught at certain seasons by the hundredweight in

past. Let us take the black rat, for example, which came over in ships with returning Crusaders, bringing with it that dreaded scourge, the plague. Centuries later, in similar fashion, followed the brown rat, also, like the black rat, of Asiatic origin. Though long ago established in Europe, it did not reach our shores till about 1728, probably in ships trading from Russia. To-day, the damage annually inflicted by this pest amounts to millions of pounds. But the house mouse has had a foothold among us for a vastly longer time. It seems to have accompanied the hordes of nomad tribes from Asia into Europe in Neolithic times, and we have no record of its first appearance in Great Britain. Some day I hope to tell the astounding story of the fecundity of the mouse, and of the incredible damage it has committed and may still commit.

I have space for no more than the barest mention of two other now famous—or infamous—stowaways. One of these is the slipper-limpet, which came over from America with oysters imported for laying down in our oyster-beds to improve the stock. Not until it had become most conspicuously numerous did it attract attention. It was then found to be doing enormous damage in the oyster-beds, and is now spreading round the coasts. Hence the high price of "natives"! Tens of thousands of tons have been removed from the oyster-beds, but still the pest remains.

The other is the gypsy moth. Here the tables are turned on America, who sent us, unwillingly, the



1. AN UNWANTED ALIEN, WITH A BAD RECORD IN GERMANY, WHICH MAY FIND ITS WAY INTO THIS COUNTRY: A MALE MITTEN-CRAB (LEFT) FROM CHINA, THE ANIMAL'S ORIGINAL HOME, AND A FEMALE (RIGHT) FROM GERMANY, WHERE THESE CRABS ARE PROVING A PEST IN THE WATERWAYS—EXHIBITED AT THE NATURAL HISTORY MUSEUM FOR "DEFENCE OF THE REALM" PURPOSES.

The mitten-crab (*Eriocheir sinensis*)—so called from the velvety hairs on its pincer-claws—is a native of China; but, by some mischance it found its way to Europe about twenty years ago, probably in the water-ballast tanks of a vessel, and has become a serious menace to fresh-water fisheries in some places in Germany; while it also damages the banks of rivers by burrowing into them. Dr. Calman, the distinguished Keeper of the Zoological Department at the Natural History Museum, points out that it may find its way into the Thames, and has organised a special exhibit at the Museum, to familiarise people with the appearance of this potential pest,

of aliens which, so to speak, creep into our midst uninvited. By the time their presence is discovered they have often "dug themselves in," and cannot be eradicated. In their native land they may have been quite innocuous, either to man or the natural fauna and flora. But in the new country they burgeon out after the most amazing fashion and bring rum in their train.

It is unwise, we are told, to "cross your bridges till you come to them." But we are also told that to be forewarned is to be forearmed. This, evidently, is the view of the authorities of the British Museum (Natural History), who have just placed in the great Central Hall of that institution specimens of a very insignificant-looking crab known as the "mitten-crab," so that all may see it and take note, much as the police publish photographs of wanted criminals hiding from justice.



2. AN UNWANTED ALIEN WITH A BAD RECORD IN ENGLAND, AND DESERVEDLY IN THE BLACK BOOKS OF THE EPICURES: THE AMERICAN SLIPPER-LIMPET (ACCIDENTALLY IMPORTED INTO THIS COUNTRY), WHICH NOW INFESTS OYSTER-BEDS AND CONTRIBUTES TO THE HIGH PRICE OF "NATIVES."

The slipper-limpet (*Crepidula fornicata*) was accidentally imported with American oysters laid down to improve the stock. All efforts to exterminate it have proved unavailing, and it is spreading round our coasts. In the centre photograph can be seen the shelf-like projection within the limpet's shell, simulating a slipper, and giving it its name.



3. THE GYPSY MOTH, WHICH, AFTER MANY GENERATIONS OF BLAMELESS EXISTENCE IN THE CAMBRIDGE FENS, TURNED "GANGSTER," ON BEING ACCIDENTALLY IMPORTED INTO AMERICA, AND COMMITTED ENORMOUS DEPREDATIONS!—A MALE SPECIMEN, SHOWING THE LARGE FEATHERY ANTENNÆ.

To-day the gypsy moth (*Limantria dispar*) appears to be extinct in the English fens. In North America, however, hordes of caterpillars of this species inflicted enormous damage on crops. Although vast sums have been spent in the effort to eradicate it, it still remains a menace.

Now, the mitten-crab (*Eriocheir sinensis*) is decidedly an undesirable, as its record in Germany shows. It is, as Dr. Calman, the distinguished Keeper of the Zoological Department of the Museum, and one of the greatest authorities on the crustacea, tells us, a native of the rivers of China, where, so far as we know, it had a blameless record. By some mischance, the original settlers round about twenty years ago, it is supposed, seem to have managed the trip to Europe as stowaways in the water-ballast tanks of some vessel trading to the Far East, and thence found their way into the River Aller, a tributary of the Weser, where the first specimen was taken in 1912, and though, fortunately, preserved, no attempt was made to discover its identity. This was established in 1923, when it was found in considerable

the fishermen's nets. It has penetrated as far as Berlin and Prague, and down the Rhine into Holland, and into East Prussia.

In some places it has become a serious menace to fresh-water fisheries, stealing bait from the hooks and cutting the nets. Furthermore, it seriously damages the banks of rivers by burrowing in them. It is popularly known as the mitten-crab from the short, velvety hairs which cover the pincer-claws, as in our porcelain crab. In Germany, efforts are being made to use the creature for human food and feeding pigs, but I cannot say with what success.

This story is not a mere recital of other people's troubles, for Dr. Calman points out that it may find its way into the Thames, as it did in Germany, in water-ballast tanks.

Hence steps must be taken by the Port of London and other authorities to circumvent this danger, such as poisoning the water before emptying the tanks, care being taken, of course, that the poison used will

not endanger the river water when the tank is discharged. But he also reminds us that, since it can thrive in salt as well as fresh water, it may, sooner or later, contrive to cross the North Sea unaided and thence enter our rivers. Those who are fond of "rock-pool" hunting, then, would do well to keep a look-out for this dangerous immigrant. Any specimens found should be sent to the Natural History Museum at once. We have, unfortunately, all too many instances of animals and plants which have found their way by stealth, so to speak, to our shores. The most serious cases carry us back into the distant

slipper-limpet. With us, the gypsy moth (*Limantria dispar*), eighty or more years ago, was common in the Norfolk and Cambridge fenlands; to-day it seems to be extinct. The only living specimens seen now, I understand, are those bred in captivity from imported eggs. But long ago, either from England or in some cargo from the Continent, the moth found its way into North America, where in some parts it flourished amazingly. The caterpillars, in hordes, inflicted enormous damage on crops, and it still remains a menace.

The brown-tail (*Euproctis chrysorrhæa*), a cousin of the gypsy moth, has a similar bad record. Fairly common in some seasons on the coasts of Kent and Sussex, it is elsewhere in England somewhat rare. In 1897 it seemed threatened with extinction. At the same time, the State of Massachusetts was



4. THE FEMALE GYPSY MOTH; CONSPICUOUSLY LARGER THAN THE MALE (THE MALE SEEN IN FIG. 3 NOT BEING TO THE SAME PROPORTION AS THE ABOVE PHOTOGRAPH), AND HAVING LONG, THREAD-LIKE ANTENNÆ.

spending large sums of money in its efforts to eradicate it, the hordes of caterpillars inflicting enormous damage on crops! This species, also, must have found its way into America from Europe.

GERMANY'S "POCKET BATTLESHIP" IN SCOTTISH WATERS: THE "DEUTSCHLAND."



THE "DEUTSCHLAND" ARRIVING IN THE FORTH ON THE FIRST VISIT PAID BY A GERMAN WARSHIP TO SCOTTISH WATERS SINCE THE WAR: THE FAMOUS "POCKET BATTLESHIP" OF 10,000 TONS; THE LOWER PHOTOGRAPH SHOWING HER ARMoured TORPEDO TUBES AND THE NAZI SWASTIKA BELOW THE EAGLE AT THE STERN.

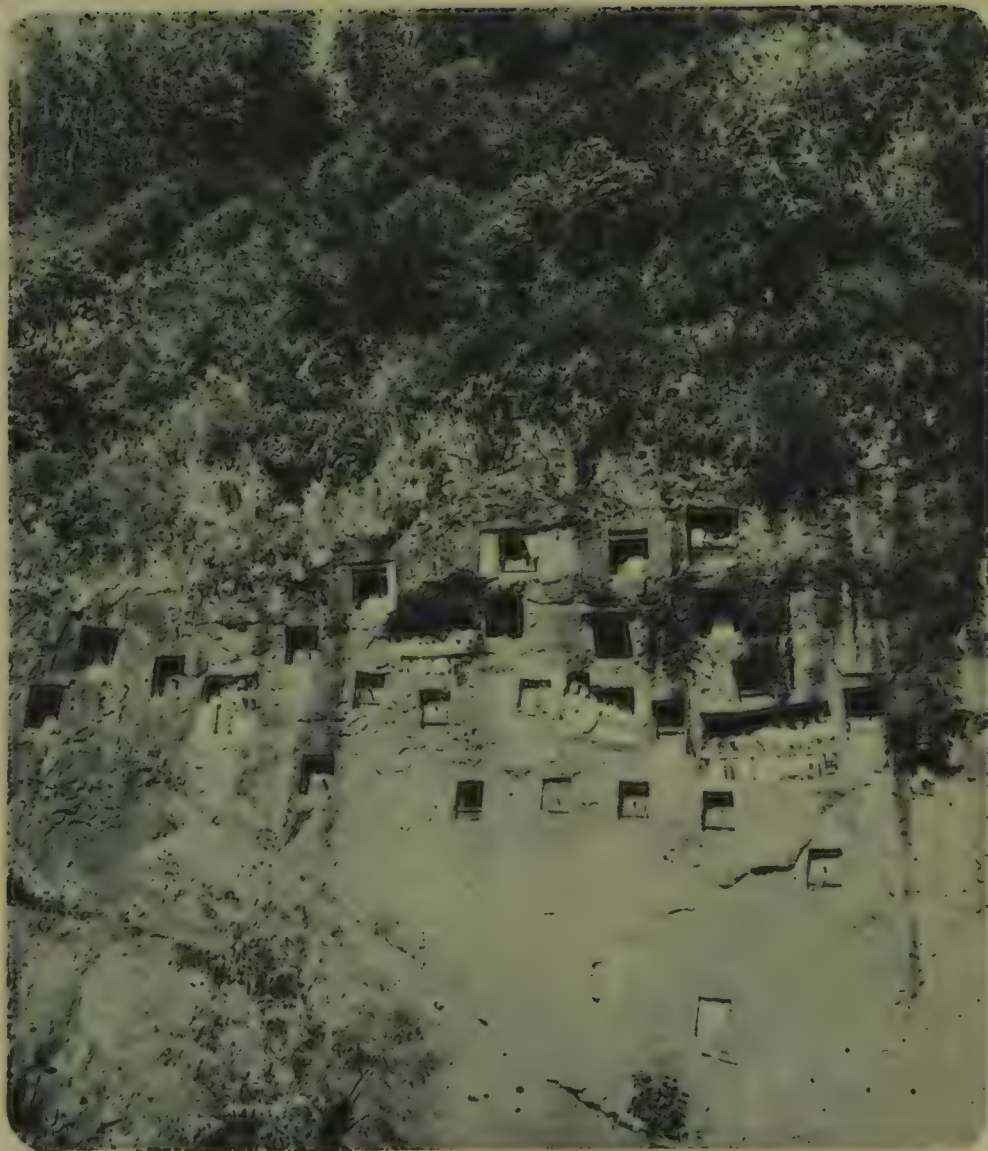
The battleship "Deutschland," the first German warship to visit Scottish waters since the War, arrived in the Firth of Forth on October 18, and remained in Leith Roads until October 22. Visits were exchanged between Admiral Carls, of the "Deutschland" and Rear-Admiral Hardman-Jones, Commanding Officer Coast of Scotland. We have several times previously illustrated this remarkable warship, but it is of interest to recall the following details. Launched by the late President von Hindenburg in May 1931, she combines the gun-power of a small battleship (six 11-inch guns firing

670-lb. projectiles with a range of 30,000 yards, eight 6-inch guns, four 3.4 A.A., and six 19.7-inch torpedo tubes), with the speed of a cruiser (twenty-six knots, with a radius of 10,000 miles at twenty knots). She was built in accordance with the terms of the Versailles Treaty, by which Germany was denied ships over 10,000 tons, and was the first of four vessels of her class. (The second, the "Admiral Scheer," is completed, and the two others are building). The "Deutschland" was the first ship of her size to have an electrically welded hull and to be propelled by Diesel engines.

ARTIFICIAL BODIES FOR THE SOULS OF THE DEAD : A PECULIAR CUSTOM OF PAGAN CELEBES.



THE GRAVE OF A POOR MAN : NO *TAO-TAO*, NOT EVEN SOMETHING HE HAD POSSESSED, BUT ONLY A WOODEN TRIANGULAR FRAMEWORK.



TORADJA TOMBS CUT IN A STEEP CLIFF, WITH *TAO-TAO* CLUSTERING AT THE ENTRANCES : HUMAN COUNTERPARTS FOR THE SOULS OF THE DEAD TO REINHABIT.



AN OLD TÒRADJA, WITH HIS DEAD BROTHER'S *TAO-TAO*, IN WHICH THE SOUL OF THE DECEASED IS THOUGHT TO RESIDE—EMBRACING THE IMAGE WITH EVERY TENDERNESS.

The Toradja are a pagan people living in the mountainous interior of Celebes, a large island in the East Indian Archipelago. There are now only about 100,000 of them who speak their native language, which soon will be forgotten. Their country is continually becoming more restricted, as the civilisation brought by colonists and the missions is advancing step by step and forces the Toradja ever higher up the mountains. They are surrounded on all sides by Malays, Chinese, cotton merchants, missionaries, officials and soldiers. In Malili and Lac-Passo to the north-east, and in Makale and Rantepao to the south, their brethren already speak Malayan, and the children learn Christian hymns in the schools ; thus the word *tao-tao* will become a foreign term, and will mean nothing to them. *Tao* signifies a man, and *tao-tao* is the counterpart of a man. When a man dies, and nothing remains but his skeleton, his soul, which hitherto was bound up with his flesh and blood, is obliged to leave him, and wanders homeless in the void, but it can come to rest in the *tao-tao*. This is a wooden image with



TORADJA WOMEN PREPARING A *TAO-TAO* FOR THE FUNERAL CEREMONIES : AN OCCASION FOR GREAT FESTIVITIES AND AS LAVISH A USE OF GOLD AS IS POSSIBLE, USED TO DECORATE NOT ONLY THE *TAO-TAO*, BUT THE BIER.

human features which is set up at the grave of the deceased. The Toradja believe either that the soul thinks the image is the body in which it has lived and which it has abandoned, or that it can find in the image a new embodiment. The making of a *tao-tao* is the occasion of a great festival. All the gold which they keep in carved wooden chests is brought out, and not only the *tao-tao*

TAO-TAO, OR "DOUBLES," OF THE TORADJA: DECORATED COUNTERPARTS OF THE DEPARTED.



A ROCK-CUT TOMB LINED WITH THE FIGURES CALLED *TAO-TAO*, OR "DOUBLE-MAN": IMAGES TO WHICH SOULS RETURN AFTER THE DEATH OF THEIR ORIGINAL OWNERS.



A POOR MAN'S HAT, WHICH HE WORE WHEN ALIVE, PROTECTING HIS BONES FROM THE SUN AND SERVING AS HIS *TAO-TAO*, IN DEFAULT OF A PROPER IMAGE.



A LADDER RESTING AGAINST A CLIFF SO THAT A TOMB MAY BE EXCAVATED THERE—LATER TO BE REMOVED WHEN THE TOMB IS FINISHED AND THE *TAO-TAO* IN POSITION, WHEN IT IS STRIPPED OF ITS ORNAMENTS AND LOOKS LIKE A NAKED MAN.



A RICH MAN'S *TAO-TAO*: A WOODEN FIGURE DECKED WITH BUFFALO HORNS, GOLD CHAINS, COINS, AND TIGER-CATS' FANGS; AND WITH EUROPEAN CLOTHES, CONSIDERED PRECIOUS.

but the bier of the deceased is decorated with gold. The *tao-tao* is provided with a head-dress ornamented with a pair of very large buffalo horns between which are stretched golden chains and old coins. The necklaces round the neck of the image are of pure gold and furnished with fangs of the tiger-cat. The body may be covered with European clothes, which are regarded as having a special value.

The face is wrapped in a dark cloth on which only the white eyes are drawn. The *tao-tao* is borne in a solemn procession through the village, over fields and through woods, up hill and down dale, and comes to a halt when it reaches a steep wall of rock. At first sight no one would imagine that the cliff is the burial place of the Toradja. At a giddy height, where one might suppose only eagles would make their nests, are window-like openings and niches in which men closely pressed against one another stand and gaze into the distance with outstretched hands. These are the *tao-tao* of the dead whose bones have been laid to rest in the artificial caves. At night the Toradja carry the bones of their dead wrapped up in a buffalo skin, and climb up a bamboo ladder to the tombs. Here they set up the *tao-tao*, which are then stripped of their ornaments and look like naked white men. Only chiefs and priests have a *tao-tao*; for the inferior and poorer classes something they possessed is substituted, preferably a hat, or a bowl from which the deceased ate; or sometimes, a triangular wooden framework.

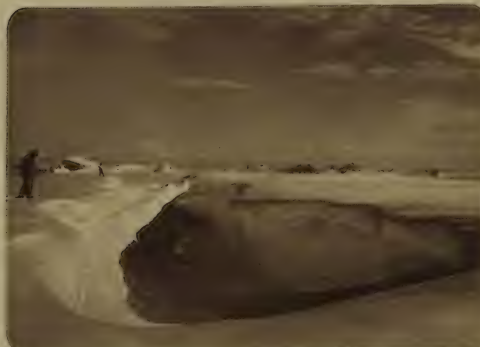
CROSSING GREENLAND'S ICE-CAP TO THE UNKNOWN EASTERN HINTERLAND: A RECORD SLEDGE JOURNEY.



WITH THE TRANS-GREENLAND EXPEDITION ON THEIR CROSSING OF THE ICE-CAP: A SLEDGE FULLY LOADED WITH ITS THOUSAND-ODD POUNDS OF FOOD AND GEAR—CONSTRUCTED WITH ADDITIONAL LENGTH TO FACILITATE THE CROSSING OF CREVASSES.



VIEWING A LAND NEVER BEFORE VISITED BY MAN: ONE OF THE EXPLORERS LOOKING OUT OVER THE WHITE WASTE; WITH (IN THE FOREGROUND) A STEEP GRADIENT SUCH AS THE PARTY CONSTANTLY ENCOUNTERED IN THE EAST HINTERLAND.



ANOTHER OF NATURE'S OBSTACLES IN THE UNKNOWN EAST GREENLAND HINTERLAND: A SINGULAR FEATURE OF THE COUNTRY, WHERE BAD WEATHER PREVENTED THE EXPEDITION FROM FULLY CARRYING OUT THE PROPOSED SURVEY.



DOGS WHICH WORKED IN HARNESS FOR FIFTEEN WEEKS AND TRAVELLED NEARLY 1200 MILES OVER ROCK, GRASS, AND EVERY FORM OF ICE, ENDURING THE MOST APPALLING CONDITIONS OF COLD AND WET: FEEDING-TIME ON THE ICE-CAP.

crevassed glacial ascent from the seaboard and the pack-ice which prevents access to the coast except for a few weeks every year. The expedition had bad luck at the start, on the west, and their progress was slowed down by contrary weather. On June 18, however, they reached a height beyond the strong spring thaw, and were first able to travel hard



THE DESOLATE MONOTONY OF THE GREENLAND ICE-CAP, WHICH THE EXPEDITION CROSSED FROM WEST TO EAST IN ORDER TO SURVEY THE EASTERN HINTERLAND—THIS BEING INACCESSIBLE FROM THE COAST; AND A DOG-TEAM PULLING BRISKLY.



THE DESOLATE COUNTRY WHICH WAS THE OBJECT OF THE EXPEDITION'S ADVENTUROUS CROSSING OF THE ICE-CAP: A HALT IN THE SNOW WITH "LAND" IN SIGHT (L), ROCK PROJECTING ABOVE THE LEVEL OF THE ICE-CAP.



AN ENCAMPMENT: A PHOTOGRAPH TAKEN AT THE START OF A BLIZZARD—INDICATED BY THE PUFFS OF SNOW GETTING UP BEHIND THE TENT; WITH THE DOGS SEEN "SNOWACKING" IN THE BACKGROUND.

and fast. They covered 108 miles in five nights' journeying; then the pace got slower. The dogs, who had by now been working for six severe weeks, and had covered 250 miles without seeing anything ahead but a desolate waste of snow, were becoming somewhat listless. One sledge was abandoned, and its remaining



CROSSING THE ICE-CAP: THE FOREMOST DOG-TEAM PRECEDED BY ONE OF THE PARTY ON SKIS, SINCE, OTHERWISE, THE ABSOLUTELY BLANK HORIZON BEFORE THEM CAUSED THE DOGS TO LOSE INTEREST AND SLACK.



THE END OF THE EXPEDITION—ON THE EASTERN COAST: PUTTING OFF TO JOIN THE SHIP FROM ENGLAND AT ANGMAGSALIK, THE RELIEF BEING ONLY JUST MADE BEFORE THE PACK-ICE CLOSED IN.

load distributed; and one man was thus left free to ski ahead of the leading dog-team, which always pulled well behind him. Having crossed the ice-cap the party found themselves in the Eastern Hinterland, hitherto untrodden by man. By the irony of fate, after their wonderful journey across Greenland had been made, the weather prevented the party from surveying the hinterland: although they shortened their rations to give themselves more time and endured great hardships there. At last, however, with their physical efficiency somewhat impaired, they sighted the sea. Even then their troubles were not over: the pack-ice was unusually early in forming on the East coast; the "Yacynth," the Aberdeen vessel which was to take them off, only just arrived in time. Had she been half a day later the explorers would have been forced to remain at Angmagssalik for another year.

IN THE HITHERTO UNTRODDEN COUNTRY OF THE EAST GREENLAND HINTERLAND, WHERE CREVASSES OF GREAT SIZE AND DEPTH WERE ENCOUNTERED: A YAWNING PIT IN THE SURFACE; A TRAP TO A SLEDGING PARTY IN BAD WEATHER.

The British Trans-Greenland Expedition arrived back in London recently after a record Arctic sledging journey of 1050 miles, over 700 miles of which was over new ground. The expedition was organised under the patronage of the Prince of Wales, and was supported by the Admiralty, the War Office, and the Air Ministry. Its object was to explore an unknown stretch of country behind the East Coast of Greenland, the longest stretch of untrodden country in the Far North, which contains the highest peaks within the Arctic Circle. The expedition was led by Mr. Martin Lindsay, and the other two members were Mr. Andrew Croft (the photographer of the expedition, who used his Kodaks to good effect) and Lieut. A. S. T. Godfrey, R.E. Previous attempts to reach this untrodden country from the East had failed, owing to the badly

WHERE "SHOUTING BEFORE SHOOTING" IS ENJOINED: QUARRY FOR SPORT WITH THE CAMERA FAR

A PRIDE OF YOUNG LIONS AT A COMMUNAL FEAST— MORE THRILLING THAN THAT WITH THE RIFLE.

NOTICE
LIONS IN THIS AREA
HAVE BEEN FED AND
PHOTOGRAPHED VERY
FREQUENTLY SHOULD
THEY APPROACH YOUR
CAR TOO CLOSELY,
PLEASE TRY
SHOUTING
BEFORE
SHOOTING.

1. If one is lucky, shortly after passing this notice-board one will see—



5. —The stalker proceeds stealthily forward to his kill,—



9. —As the meat is nearing an end, the clever one detaches a bone,—

Continued.
and tourist, have recently built a road from the Arusha-Oldani Highway up to the top of the famous Ngorongoro Crater, thence along its lip for some fifteen miles and thence down to the Olduvai Gorge, which is on the eastern end of the plains. This makes it possible for the visitor to do the whole trip comfortably by car, from Arusha and back, within ten days, as against many weeks previously. In fact, the busy London director who has £400 to spend, and only a month to spare for his holiday, can come out by air, *(Continued on right.)*



2. —a pride of young lions resting in their native bush—

WE have from time to time published various photographs showing the tameness of lions in their native haunts, where game is plentiful, and their indifference to human beings intent only on observing and photographing them. Thus in our issue of May 12 were seen lions and lionesses calmly lying on a road in the Kruger Park, or ambling across, to the obstruction of motorists. Photographs taken in Tanganyika Territory appeared in our issues of June 30 and July 7, showing respectively a timid lion that had been quietly followed up in a motor-car, and the feeding habits of a lion family. Of cognate interest are the photographs published here, taken in the Serengeti Plains by Mr. Frank Anderson, who writes as follows:

"If the past four years' depression has benefited nothing else, it certainly has helped the Serengeti lions to lead a peaceful life, free from frequent shooting safaris intent on their destruction. Prior



6. —where he is quickly joined by his companions, and a rapid skinning of the carcass takes place.—

Continued.
the Serengeti Plains, it is around Banagi and the Seronera River that, perhaps, they concentrate more than elsewhere, and it is on the road approaching this district that one sees the famous notice-board asking one to try shouting before shooting, should lions approach too closely to one's car. During the past few years, several white hunters and the game rangers stationed at Banagi have fed the lions from lorries, so that they are now



11. —and carries it to the shade of a near-by tree.—

PHOTOGRAPHS AND DESCRIPTIVE ARTICLE BY FRANK ANDERSON,



3. —with benignant expressions,—

to the pricking of bubble fortunes, the Serengeti Plains had become the Mecca of many who understood not the meaning of the word "sportsman," and much wanton killing of our feline friends resulted. But to-day things are different. Sufficient time has elapsed to enable prides to breed up, and great numbers of youngsters up to two and three years old can be seen. A tightening up of the Game Ordinance, the necessity of obtaining special permission to enter the Serengeti (freely given to reputable persons), and only allowing parties to approach the Plains either through Arusha or Musoma, have enabled our hard-worked Game Warden and his Rangers to keep a strict control on all entrants. Although lions are distributed all over *(Continued below on left.)*



7. —When the feast begins, growling and quarrelling are frequent and occasionally an individual utters his rage with a roar.—

comparatively tame, and an unwritten law has come into force amongst sportsmen that no killing of lions shall take place within a fifteen-mile radius of Banagi Hill. Shooting with a rifle in this area has been displaced by shooting with a camera, a sport which offers the visitor infinitely more thrills than the former, with the added advantage of his being able to take away permanent records of a whole pride of lions rather than a mere skin of a single beast. The Tanganyika Government, realising the great attraction the Serengeti lions and other game have for the sportsman *(Continued below on left.)*



11. —His example is soon copied,—

HONORARY GAME RANGERS, ARUSHA T.T. COPYRIGHT STRICTLY RESERVED.



4. —when suddenly a pang of hunger decides them to move off.—



8. —but all soon settle down to gorging.—



12. —until, one by one, they all come and contentedly gnaw their bones.

see, photograph and shoot his lion, and return to London, well within a month. And I believe Imperial Airways will sell him a through ticket for the whole trip, including everything. For those who can spare the time, and who love their camera, many days, and even weeks, can be spent in the Serengeti area with profit, as, apart from lions, there is an infinite variety of other game, some of which can provide the most thrilling sport, both with camera and gun."

BOOKS OF THE DAY.

DEEDS of political violence abroad cannot nowadays be regarded in this country with the detachment of the looker-on, for the war taught us how we may be involved in Continental troubles, and we are partly responsible for the Peace that sowed a new crop of racial grievances. Nor can we afford to preen ourselves with the thought that such things do not happen here, and that we are not as other nations are. Though we have the luck to live under a system that lets us do and say what we like, within reasonable limits, and are free from temptation to kick against tyranny, yet various forms of dictatorial propaganda are tending to destroy that liberty. Let us guard it well!

Much the most lucid and informing study of the situation over the water that I have come across is "CRISIS IN EUROPE." By George Slocombe, author of "Heart of France." With nine illustrations (Selwyn and Blount; 10s. 6d.). Mr. Eric Gill's sinister design for the wrapper, with a manad-like figure—presumably Europe herself—holding a lighted candle near a powder-barrel, is in keeping with the author's gloomy picture of the Continental scene, superficially resembling that on the eve of the Great War. Mr. Slocombe is no scaremonger, but he faces unpleasant facts, discussing frankly international rivalries, possible causes of conflict in various parts of Europe, and the choice between dictatorship and democracy.

At the same time, while diagnosing the disease, the author does not omit to prescribe a cure, and to that extent his book is constructive. Thus he concludes: "A re-adjustment of the European system of 1919 is inevitable. It can only peacefully be brought about by a General European Peace Conference. . . . Concessions and guarantees can only be exchanged as the condition of a new European system of political and economic security which will, in fact if not in name, create the foundations for and ultimately bring into being a Union or Federation of the States of Europe. . . . If the existing anarchy in Europe is not ended, the inevitable result is war."

History is made, as Mr. Slocombe points out, more swiftly than it can be recorded. A book on current events, therefore, is inevitably less up-to-date in facts than to-morrow's morning paper. Nevertheless, his survey of the present year envisages quite recent events, such as the political tragedies in Berlin, Munich, and Vienna. If it necessarily does not include those of Madrid, Barcelona, and Marseilles, yet his almost prophetic comment on Yugoslavian affairs indicates the general soundness of his analysis and prognostications. "A Croat's vengeance for the many martyrdoms of the Serb dictatorship," he suggests, "may conceivably bring the uneasy pillars of the post-war European system about our ears."

I find several contacts between the above-mentioned book and one primarily, but not exclusively, concerned with home affairs—namely, "BRITAIN'S POLITICAL FUTURE." A Plea for Liberty and Leadership. By Lord Allen of Hurtwood (Longmans; 6s.). Briefly summarised, this book is a call for bold and immediate initiative in changing our social and political system without resort to violence, and, in foreign affairs, summoning a new Peace Conference with a view to some form of world government. Lord Allen desires above all to save democracy, against the several attacks of Fascists, Communists, and the Socialist League, and he suggests a "new technique of politics," with new methods of speeding up administration and Parliamentary procedure. The world, he declares, looks to Britain for a lead in preserving peace and the representative principle, and he mentions more than one appeal to that effect made by foreign visitors whom he has met.

In his outlook on foreign affairs, Lord Allen goes beyond the idea of a European federation to a world polity backed by an air force acting as international police. "Although a Pacifist," he says, "I am prepared to face the necessity of collective armed force." Such a scheme is, of course, highly controversial. The objections to an international force were, I think, cogently stated in Major Yeats-Brown's recent book, "Dogs of War," where he faced the practical question as to who would be the actual men in control.

We have to remember that such a force, and the "world authority" itself that wielded it, would themselves be composed of members of the various nations thereby to be controlled, each member still retaining his own national patriotism and prejudices. There is no independent and impartial race of angelic supermen from whom a world gendarmerie could be drawn.

Lord Allen believes that political questions will ultimately prove less important than education and "all those scientific and moral influences which are at work, changing the habits of men regardless of parties and politics." Such considerations have likewise animated the author of "THE ORIGINS OF MODERN SPAIN." By J. B. Trend, Professor of Spanish in the University of Cambridge (Cambridge University Press; 10s. 6d.). This is a study, on biographical lines, of the cultural and intellectual movement begun in Spain in 1868. "Though the form of the book," writes the author, "is a collection of essays—intimate personal sketches of the reformers and educators of the generation of 1868—it deals with the whole movement. . . . Politics have been generally avoided, for my outlook is not political, but educational."

generation of 1868 than the German philosophers of the school of Krause, or George Borrow and his fellow-travellers for the Bible Society."

Although Professor Trend does not, of course, touch on the most recent political events in Spain, he carries the story down to the fall of the monarchy, showing also how Spanish reformers were affected by British influences. Referring to Azcarate's proposals of 1911-12, he says: "When this movement began to take shape in Spain—as a result of the passing of the Parliament Act in Great Britain—reform was so much in the air that even the advisers of King Alfonso thought it opportune for the monarch to make a gesture. The venerable Azcarate . . . drove to the Palace in a cab, wearing a top-hat and an immense fur coat, and entered the royal presence, appearing, in face and manner, like the Spanish commander in Velasquez's picture, receiving the Keys of Breda. The traditional 'obstacles' seemed to have disappeared! . . . but as time went by it became obvious that the 'obstacles' were still there, and that the only chance of removing them was to remove the monarchy itself." Later, the author alludes to "the grotesque dictatorship of 1923."

It is a far cry from these republican days to those of the great eleventh-century hero-knight whose life story is transferred from legend to history in "THE CID AND HIS SPAIN." By Ramón Menéndez Pidal. Translated by Harold Sunderland. Foreword by the Duke of Berwick and Alba. With twenty-nine illustrations, eight Coloured Maps, and a Genealogical Table (Murray; 15s.). I have kept this book till the last, not as being of less interest or importance, but simply because the others happened to bear closely on current affairs. Otherwise it ranks first both as a standard work of historical scholarship, and for its attractions in the matter of book-production, notably the delightful illustrations (some from ancient sources and others portraying scenes and buildings associated with the Cid's career) and the excellent series of maps showing the political divisions of Spain at various stages during the re-conquest from the Moors. Strangely enough, with all these rich accessories, the volume lacks that essential item—an index.

The author is an eminent Spanish historian and President of the Academia Espanola. The Duke of Berwick, to whose "generous initiation" the present edition is due, says of him: "Menéndez Pidal is an authority—I might say the authority—on the mediæval history and literature of Spain. He is thus particularly qualified to deal with the story of the national hero sung in Spanish epic; and, indeed, he has devoted over twenty years to the study of the Cid, so that this work may be said to be his life-work."

Personally, I find the book fascinating because it opens up one of those romantic chapters of history of which the average British schoolboy in my time was given no inkling. The interest of the narrative lies not only in the story of the Cid's personal adventures—a wonderful piece of historical mosaic composed of scattered fragments assembled by diligent research—but also as a brilliant survey of the struggle between Islam and Christendom in Europe. The Reconquest, as the author points out, was "a struggle for world supremacy from end to end of the Mediterranean." Some seventy pages of "background" pass before we arrive at the birth of Rodrigo Diaz, *alias* the Cid.

I wonder how many modern British readers could answer the questions—What does "Cid" mean? Why was he called the Cid? What was his real name? When did he live and what exactly did he do? Señor Pidal's book leaves us no excuse for ignorance on these latter points, but I confess that, for an answer to the first question, I was compelled to resort to that worthy compiler of "base authority from others' books," Dr. Brewer, whose Hand-book informs me that "Cid" is equivalent to "Seid" or "Signior." To an English ear, "the Cid" seems an inadequate name for a great figure of romance and chivalry. Perhaps that is why he has never quite captured the imagination of British schoolboys, who might be apt to turn it into "Sid" or "the Kid," or something equally frivolous and irreverent. — C. E. B.



"PLAGE DE TROUVILLE," BY EUGÈNE BOUDIN (1825-1908): A PAINTING SHOWN IN THE BOUDIN EXHIBITION NOW BEING HELD BY ARTHUR TOOTH AND SONS.

Lent by Mrs. Chester-Beatty.



"CASINO DE TROUVILLE, 1868"; BY BOUDIN—SHOWN IN THE CURRENT EXHIBITION OF HIS WORKS: A PAINTING DONE DURING THE PERIOD WHEN BOUDIN WAS THE MASTER OF CLAUDE MONET.

A very interesting exhibition of paintings by the French marine artist Eugène Boudin (1825-1908) opened on October 25 at the galleries of Arthur Tooth and Sons, 155, New Bond Street, London, W.1. Typical of Boudin's work are port scenes, ships, admirable paintings of sea and sky, and "plage" scenes of Deauville and Trouville—these painted during the early period when he was Claude Monet's master. Boudin, in fact, through his teaching of and friendship with Monet, was the connecting link between the Barbizon School and the Impressionists. A few fine paintings by him are lent to the Tate Gallery by Sir William Burrell, but the small and seldom visited museums of Havre and Honfleur, his birthplace, have the most representative collections of his work.

Few English readers, perhaps, will know the names of the Spanish educators whose lives and work are here recorded—Don Francisco Giner, Sanz del Río, Nicolás Salmerón, Joaquín Costa, Gumersindo de Azcarate, and Manuel B. Cossío. Here and there about the book, however, allusions to some of our compatriots make us feel more at home in a foreign atmosphere. Again, in the essay on Azcarate, we learn: "In the nineteenth century there were certain English and Scottish families, settled in Spain, which had an extraordinary influence over all Spanish people with whom they came in contact. They are, indeed, no less ancestors of the

A "POWER-HOUSE" OF EDUCATION OPENED BY THE KING: THE GREAT £500,000 UNIVERSITY LIBRARY AT CAMBRIDGE.



CLARE MEMORIAL COURT SEEN FROM THE LIBRARY TOWER.



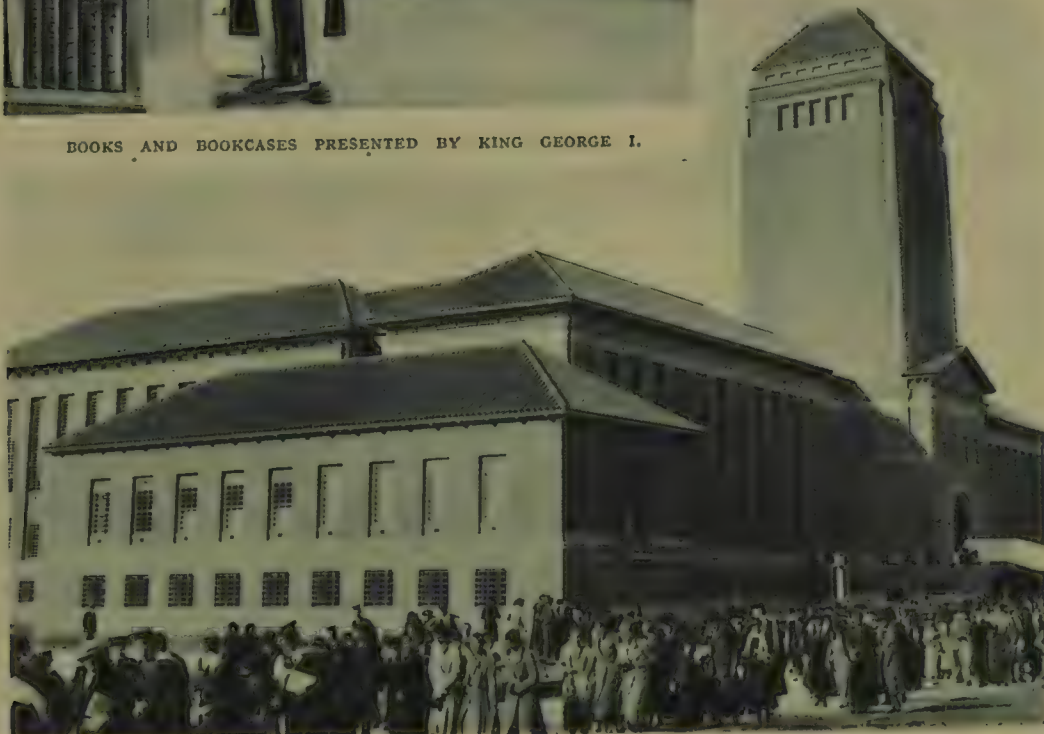
THE LIBRARY TOWER SEEN FROM CLARE MEMORIAL COURT.



BOOKS AND BOOKCASES PRESENTED BY KING GEORGE I.



THE KING AND QUEEN (RECEIVING A BOUQUET) WELCOMED ON THEIR ARRIVAL AT THE LIBRARY.



AN ACADEMIC CROWD: CAMBRIDGE MEN AND WOMEN OUTSIDE THE NEW LIBRARY AWAITING THEIR MAJESTIES.



THE IMPOSING GATES OF THE CATALOGUE ROOM.

Cambridge gave a great welcome to the King and Queen on October 22, when his Majesty opened the splendid new University Library, designed by Sir Giles Gilbert Scott, R.A., and built at a cost of £500,000. Mr. Baldwin, as Chancellor of the University, presenting an address, mentioned that the International Education Board founded by Mr. John D. Rockefeller, Jun., had contributed to the Library £250,000 as part of an even larger offer for various University buildings and endowments. The King, in his reply, said: "The magnificent

gift from the International Education Board reminds us not only that there are special ties of friendship and kinship between this country and the United States, but also that education knows no national frontiers. . . . A Library such as this is both a power-house and a testing station of educational activities. . . . It is a workshop of new knowledge and a storehouse of seasoned wisdom." The Library has room for 43 miles of shelves and 1,500,000 books. The new buildings of Clare College were also designed by Sir Giles Scott.

THE FORTHCOMING ROYAL WEDDING: THE EIGHT BRIDESMAIDS CHOSEN.



H.R.H. THE DUKE OF KENT AND H.R.H. PRINCESS MARINA, WHOSE MARRIAGE WILL TAKE PLACE IN WESTMINSTER ABBEY AT ELEVEN IN THE MORNING ON NOVEMBER 29: THEIR LATEST STUDIO PORTRAIT.



PRINCESS JULIANA
OF THE NETHERLANDS.



LADY IRIS MOUNTBATTEN.



LADY MARY CAMBRIDGE.



PRINCESS ELIZABETH OF YORK.



PRINCESS IRENE OF GREECE.



PRINCESS KATHERINE OF GREECE.



PRINCESS EUGÉNIE OF GREECE.



THE GRAND DUCHESS KIRA OF RUSSIA.

It was announced at the end of last week that H.R.H. Princess Marina would have eight bridesmaids on the occasion of her marriage to H.R.H. the Duke of Kent, in Westminster Abbey at 11 in the morning on November 29. Princess Juliana is the only child of the Queen of the Netherlands. She is twenty-five. Lady Iris Mountbatten, who is fourteen, is the only child of the Marquess and Marchioness of Carisbrooke. Lady Mary Cambridge, who is ten, is the only child of the Marquess and Marchioness of Cambridge. Princess Elizabeth, elder daughter

of the Duke and Duchess of York, is eight. Princess Irene of Greece, who is thirty, is the elder sister of King George of Greece, a daughter of King Constantine, and a cousin of Princess Marina. Princess Katherine of Greece is her younger sister and is twenty-one. Princess Eugénie of Greece is a daughter of Prince George of Greece, who is an uncle of Princess Marina. She is twenty-four. The Grand Duchess Kira of Russia is the younger daughter of the Grand Duke Cyril, and is twenty-five. Her father is head of the House of Romanoff.

THE DUKE OF KENT OPENS SWANSEA GUILDHALL; AND RECEIVES HIS FIRST PUBLIC WEDDING GIFTS.



BEFORE THE OPENING CEREMONY: THE DUKE OF KENT RECEIVING THE KEY OF THE NEW GUILDHALL FROM THE ARCHITECT, MR. PERCY THOMAS; WITH THE MAYOR OF SWANSEA STANDING BY.



AFTER THE CEREMONY IN THE BRANGWYN HALL AT SWANSEA'S NEW CIVIC CENTRE: THE DUKE OF KENT (GENIALLY ACKNOWLEDGING CHEERS WITH A WAVE OF HIS HAND) LEAVING THE GUILDHALL.



THE FIRST PUBLIC PRESENTATION OF WEDDING GIFTS FOR THE DUKE OF KENT AND HIS FIANCEE: THE DUKE, AT SWANSEA, HOLDING A SILVER INKSTAND GIVEN HIM FOR PRINCESS MARINA, AND RECEIVING A SILVER TANKARD FOR HIMSELF, HANDED TO HIM BY ALDERMAN DAVID WILLIAMS, J.P.

The Duke of Kent, who recently returned from Belgrade after attending the funeral of King Alexander, visited Swansea on October 23 to open the new Guildhall and Law Courts, and received the first public wedding presents for himself and Princess Marina. The Guildhall ceremony took place in the Brangwyn Hall, so named because it contains the famous British Empire Panels painted by Mr. Frank Brangwyn, R.A., and presented to the Corporation of Swansea by Lord Iveagh, whose father commissioned them, and his co-trustees. They were originally intended for the House of

Lords, as part of the Peers' War Memorial, but were rejected as unsuitable for that setting. Three of the sixteen panels, which constitute a great masterpiece of mural painting, were reproduced in colour, on a much reduced scale, in our last issue. The panels are sunk into recesses and held in place by bronze frames. The hall itself is a magnificent chamber, 160 ft. long by 62 ft. wide, and 44 ft. high. The whole building was designed by Mr. Percy Thomas, F.R.I.B.A., and carried out with the assistance of Mr. Ernest Morgan, A.R.I.B.A., borough architect of Swansea.

OVER ELEVEN THOUSAND MILES IN UNDER THREE DAYS: THE AMAZING AIR RACE FROM MILDENHALL TO MELBOURNE.

DIAGRAMMATIC DRAWING BY OUR SPECIAL ARTIST, G. H. DAVIS.



ON THE EVE OF THE GREAT AIR RACE FROM MILDENHALL AERODROME, SUFFOLK, TO FLEMINGTON RACE-COURSE, MELBOURNE, AUSTRALIA—11,300 MILES! THE PRINCE OF WALES LEAVING THE DUTCH PANDER AFTER HAVING INSPECTED IT.



THE ROUTE FLOWN BY THE COMPETITORS IN BOTH SPEED RACE AND HANDICAP: A MAP SHOWING THE CONTROLS, AT WHICH ALL HAD TO LAND, AND THE CHECKING POINTS, WHERE LANDING WAS NOT NECESSARY.—[By Courtesy of "The Times."]



THE START AT MILDENHALL: COLONEL BOSCO TURNER AND MR. CLYDE FANGBORN (UNITED STATES) TAKING OFF IN THEIR BOEING TRANSPORT, THE THIRD ARRIVAL AT MELBOURNE—AFTER SCOTT'S COMET AND THE DUTCH DOUGLAS.

The most remarkable air race that has ever been held—that from Mildenhall Aerodrome, Suffolk, to Melbourne, in connection with the Victorian centenary celebrations—started on the morning of Saturday, October 20. The first machine off was the D.H. Comet (Gipsy VI) flown by Mr. and Mrs. J. A. Mollison, which was started at 6.30 a.m., and the last machine took off at 6.43 a.m. The speed race was won by C. W. A. Scott and T. Campbell Black, who, as we note under the portraits on our front page, made the



THE MONOPLANE IN WHICH MESSRS. C. W. A. SCOTT AND T. CAMPBELL BLACK FLEW FROM MILDENHALL TO MELBOURNE—COMPLETING IN 2 DAYS, 23 HOURS, 18 SECONDS, A JOURNEY WHICH TAKES SOME 12 DAYS BY AIR LINER, 5 WEEKS BY STEAMSHIP, AND 12 WEEKS BY SAILING-SHIP: THE PILOTS' DE HAVILLAND COMET, WITH GIPSY VI RACING ENGINES.

flight of 11,300 miles in a little under three days. Their aeroplane is illustrated diagrammatically on this double-page. It is a Comet—a two-engined (Gipsy VI) two-seater, long-range, low-wing cantilever monoplane—and it was specially made to meet the conditions and regulations governing the particular event, and, of course, the conditions likely to be encountered between England and Australia. So new in design is it that there was no time for it to be thoroughly tested before it started on the great enterprise. Mr. and

Mrs. Mollison flew a similar machine. They were peculiarly unlucky. They made a record non-stop flight to Baghdad, covering 2530 miles in 12 hours and 40 minutes, and then a flight to Karachi which lowered the England-India record to 22 hours, 13 minutes, but they had to give in at Allahabad, owing to cracked pistons. To return to the winning Comet: Outstanding features of this are the cleanliness of design, the exceptionally thin wing section attained by the use of "stressed skin" construction, the completely retracting under-



THEIR MAJESTIES' INTEREST IN THE AIR RACE: THE KING AND QUEEN AT THE MILDENHALL AERODROME, WHERE THEY INSPECTED THE COMPETING MACHINES.—ON THE RIGHT, MR. AND MRS. MOLLISON AND THEIR COMET.



THE DUTCH "AIR HOTEL," WHICH ARRIVED SECOND IN THE RACE: THE DOUGLAS D.C.2 (WRIGHT CYCLONE), PILOTTED BY MESSRS. K. D. FARMENTER AND J. J. MOLL AND CARRYING SEVEN AS FAR AS ALBURY, BEING FLAGGED OFF FROM MILDENHALL AT THE START.



A BEAM WIRELESS PHOTOGRAPH OF THE WINNING COMET ON ITS ARRIVAL AT MELBOURNE! THE MONOPLANE PILOTTED BY SCOTT AND CAMPBELL BLACK IMMEDIATELY AFTER THE LANDING.

carriage and the employment of controllable pitch airscrews. Controls are of the normal "stick" and rudder bar type, but interesting features are incorporated. Ailerons are operated on the de Havilland patent differential system. A type of Frise aerodynamical balance is used and the surfaces are statically balanced by a suitable distribution of lead in the extreme nose. The engines are the standard Gipsy VI, altered to give increased power output, decreased fuel consumption, and reduced drag.

As we go to press, the time taken by Messrs. Scott and Campbell Black has been given officially as 2 days, 23 hours, 18 seconds.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



THE RETURN OF THE CHALLENGER FOR THE "AMERICA'S" CUP: THE "ENDEAVOUR," UNDER HER YAWL RIG, IN SOUTHAMPTON WATER AFTER HER THIRTEEN-DAY PASSAGE.

The "Endeavour" arrived in Southampton Water on October 19, having left the scene of her defeat by "Rainbow" 13 days 10 hours before. This was a quicker passage than the outward journey, which had taken nearly sixteen days. Mr. Sopwith's steam yacht "Vita" towed her for all except a hundred miles of the voyage. "Endeavour" proceeded to the Northam yard of Messrs. Camper and Nicholson, her builders, there to be laid up for the winter.



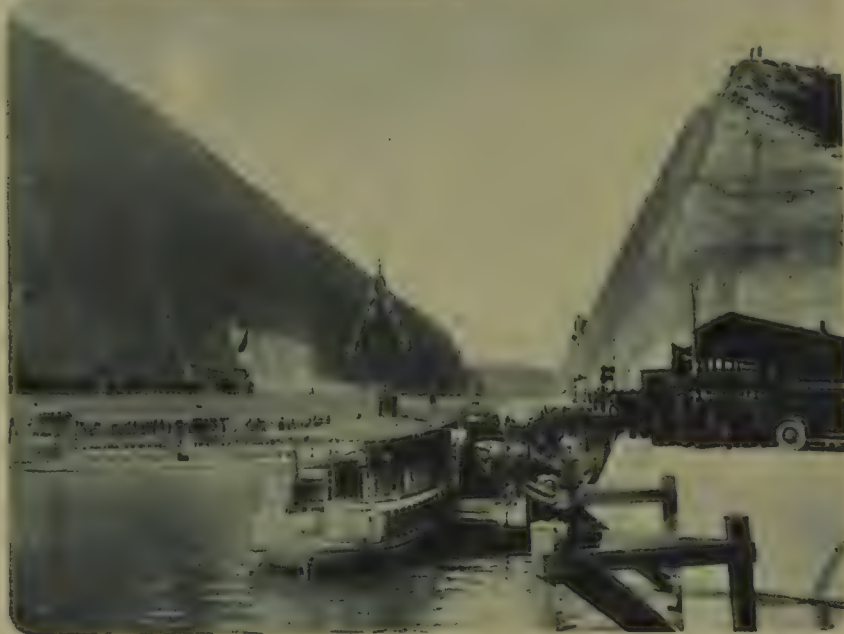
H.M.S. "WORCESTER" FLOODLIT IN HONOUR OF NELSON ON THE ANNIVERSARY OF TRAFALGAR: THE FAMOUS OLD TRAINING SHIP MAKING A NOTEWORTHY SPECTACLE OFF GREENHITHE.

A thrilling sight, never before seen, was witnessed from the Thames and from the shore on the night of October 20, when H.M.S. "Worcester," the training ship which is the largest of the few surviving "wooden walls" of old England, was floodlit as she lay off Greenhithe to celebrate the anniversary of Trafalgar and to honour the memory of Lord Nelson. A portrait of Nelson, hung in the mess for a celebratory banquet that evening, was also illuminated.



THE EUCHARISTIC CONGRESS AT BUENOS AIRES: THE SPECTACULAR SCENE IN PALERMO PARK AS OVER 100,000 CHILDREN ATTENDED MASS BEFORE THE GREAT CROSS ERECTED THERE.

The thirty-second Eucharistic Congress has been the occasion of unparalleled celebrations in Buenos Aires since the arrival of Cardinal Pacelli, the Papal Legate, on October 9. On October 11, over 100,000 Argentine children walked in procession to the altar before the great cross set up in Palermo Park, and there attended Mass with Holy Communion, which was administered by 300 priests. For the final triumphal procession on October 14 there was an attendance of about two million.



A NEW CANAL IN BELGIUM NAMED AFTER THE LATE KING: THE CUTTING AT LANAYE —PART OF A CANAL CONNECTING THE SCHELDT WITH THE MEUSE.

King Leopold III. and Queen Astrida officially opened the second section of the new Albert Canal on October 16. Begun four years ago under the patronage of the late King, the canal connects Antwerp on the Scheldt with Liège on the Meuse, thus obviating the use of Dutch waterways. It will be able to take ships up to 2000 tons, instead of the present limit of 450 tons. The portion opened on October 16 is from Petit Lanaye to Lanaeken.



THE DUKE AND DUCHESS OF YORK AT THE MCVITIE AND PRICE BAKERY, EDINBURGH, WHERE THEY OPENED A NEW WING: TASTING SOME OF THE WARES.

The Duke and Duchess of York visited the bakery of McVitie and Price in Edinburgh on October 22, and there the Duchess opened a new wing, herself setting the machinery in motion. Accompanied by Lord and Lady Elphinstone, their Royal Highnesses inspected all the departments of the bakery, and watched with interest the manufacture of Scottish oatcakes. After the ceremony and inspection, the royal visitors were entertained at luncheon in the works canteen.



PRINCESS MARINA'S WEDDING CAKE BEING MADE BY MESSRS. MCVITIE AND PRICE: MR. BORELLA, THE BAKER, WITH TWO OF ITS PORTIONS.

Mr. Borella, of McVitie and Price, who is said to have made no fewer than thirty-three royal cakes, is shown here with parts of the wedding cake he is making for Princess Marina. It will contain currants from Greece, in addition to Empire fruit. A basket of currants has been received from Greece by the Duke of Kent as a gift, and it has been sent to Edinburgh for the currants to be included. The cake will weigh about 800 lb.

A WINDOW ON THE WORLD :



MAJOR HALFORD ; DESIGNER OF THE ENGINES IN THE DE HAVILLAND COMET.

Major J. B. Halford designed the Gipsy VI. engines fitted to the de Havilland Comet which won the England-Australia air race. He also designs Cirrus engines, and has initiated the "H" type of engine—the letter illustrating the cylinder arrangement. The new high-powered twenty-four cylinder-in-line engine known as the "Dagger" is also of his design.



JAPANESE AND U.S. REPRESENTATIVES IN LONDON FOR THE NAVAL TALKS : ADMIRAL STANDLEY, MR. MATSUDAIRA, MR. NORMAN DAVIS, AND ADMIRAL YAMAMOTO (L. TO R.). The Japanese proposals for amending the existing naval limitation treaties were submitted for the first time to the British Government at a meeting at No. 10, Downing Street on October 23. The Prime Minister presided, and Sir John Simon, the Foreign Secretary, and Sir Bolton Eyres-Monsell, First Lord of the Admiralty, attended. Mr. Matsudaira, Japanese Ambassador, and Admiral Yamamoto presented the plan evolved in Tokio. The Americans were not present on this occasion. Admiral Standley, who is seen here, is America's chief technical delegate.

EVENTS AND PERSONALITIES OF THE WEEK.



GENERAL SMUTS IN ENGLAND ; PHOTOGRAPHED ON AN ACADEMIC OCCASION.

At St. Andrews University, General Smuts delivered a rectorial address on the "Future of Liberty," in which he said that he did not agree that the world was on the verge of another world war, but deplored the decay of Liberty. Later, at Dundee, where the Freedom of the City was conferred on him, he maintained that India must have self-government given her.



A HITHERTO UNKNOWN PERSEUS : A NOTABLE STATUE (PROBABLY OF THE LATE ROMAN EPOCH) DUG UP AT OSTIA.

This graceful statue of Perseus was discovered at Ostia recently, near a bath of the late Roman period. It was found in eight pieces, but they were assembled without difficulty, so that the figure is almost perfect. The discovery is regarded as particularly interesting, as the statue is said to be unlike any other representation of Perseus which has come down from antiquity.



THE DEATH OF THE GERMAN COMMANDER WHO FOUGHT THE B.E.F. AT MONS AND ON THE MARNE : THE LATE GENERAL VON KLUCK.

General von Kluck, Commander of the First German Army in 1914, died on October 19. He was born in 1846. He served in the Austro-Prussian and the Franco-Prussian wars. His First Army faced the B.E.F. at Mons, Le Cateau, and also on the Marne; and he commanded this Army on the Aisne. He was wounded in 1915, and later placed on the retired list.



RECIPIENT OF AN HONORARY DEGREE AT CAMBRIDGE : MR. BINGHAM, THE UNITED STATES AMBASSADOR (RIGHT). Their Majesties' visit to Cambridge University is fully illustrated on page 657. After the ceremony, the Chancellor of the University proceeded in state to the Senate House, and a number of honorary degrees were conferred on distinguished visitors, who had already been presented to the King, including the United States Ambassador—here seen with Dr. James, the Provost of Eton.



THE PASSING OF A GREAT FRENCH STATESMAN : THE IMPRESSIVE SCENE AS M. POINCARÉ'S FUNERAL CORTÈGE LEFT THE PANTHÉON.

The funeral of M. Poincaré took place on October 23, in Paris. The body of the former President was borne in state from the Panthéon, where it had lain for two days, to the Cathedral of Notre Dame. Immense crowds lined the route. President Lebrun, who had only returned from Yugoslavia the same morning, was prominent at the ceremony. He arrived at 11 a.m., and was received by the Prime



THE FUNERAL PROCESSION OF M. POINCARÉ IN PARIS : THE GUN-CARRIAGE FOLLOWING THE FLORAL TRIBUTES ; ESCORTED BY M. POINCARÉ'S OLD REGIMENT.

Minister and all the members of the Cabinet. M. Doumergue then read the funeral oration. The funeral procession was then formed. M. Herriot, M. Millerand, and General Weygand were among the pall-bearers. The state funeral ended with the ceremony at Notre Dame, and the body was afterwards taken by motor-hearse and buried in the Poincaré family cemetery, in Lorraine.

THE CENTENARY OF MELBOURNE: THE GROWTH OF A GREAT CITY.



(ABOVE) THE SITE OF MELBOURNE IN 1837: A MAP DRAWN BY ROBERT RUSSELL, SHOWING THE POSITION OF THE BUILDINGS BEFORE THE FOUNDATION OF THE TOWNSHIP BY SIR RICHARD BOURKE IN 1842.

From "The Illustrated London News" of November 24, 1855.



(ABOVE) MELBOURNE IN 1839: ONE OF THE FIRST AND MOST AUTHENTIC PICTURES OF THE EARLY CITY; SHOWING FLAGSTAFF HILL ON THE LEFT; THE OLD POLICE STATION (THE SMALL HOUSE IN THE FOREGROUND) AND (RIGHT) THE CLUB HOTEL. Reproduced by Courtesy of "Table Talk—Centenary Review."



(LEFT) MELBOURNE IN 1849; SHOWING "SPECIMENS OF THE VEGETATION OF THE COUNTRY, A NATIVE WIGWAM, BUNDLES OF SPEARS, AND ABORIGINES," MOUNT MACEDON ON THE EXTREME LEFT, THEN FLAGSTAFF HILL, AND, TOWARDS THE CENTRE, THE EPISCOPAL CHURCH. From "The Illustrated London News" of January 26, 1850.



NEW BUILDINGS IN MELBOURNE IN 1852; INCLUDING THAT OF THE "ARGUS" NEWSPAPER (LEFT), THEN THREE YEARS-OLD AS A DAILY; AND (RIGHT CENTRE) THE NEW BANK OF VICTORIA.—[From "The Illustrated London News" of October 29, 1853.]



AN EXHIBITION OF "MAMMOTH NUGGETS OF AUSTRALIAN GOLD" AT THE NEW BANK OF VICTORIA, MELBOURNE, IN 1853—FROM THE CANADIAN GULLY OF THE BALLARAT DIGGINGS.—[From "The Illustrated London News" of October 29, 1853.]



MELBOURNE IN 1855, AFTER ITS RAPID GROWTH TO A CITY OF OVER 300,000 INHABITANTS: A VIEW ONLY NINETEEN YEARS AFTER "THE SITE WAS THE RESORT OF THE UNTUTORED SAVAGE AND THE FEEDING GROUND OF THE WILD KANGAROO." From "The Illustrated London News" of November 24, 1855.



MELBOURNE IN 1855: THE CITY AS IT LOOKED IN THE DAYS OF THE GOLD RUSH, WHICH FIRST GAVE IT ITS GREAT PROSPERITY, WHEN BULLOCK TEAMS WERE IN COMMON USE, ALTHOUGH A CARRIAGE AND PAIR WAS THE FASHIONABLE TRANSPORT FOR THE WELL-TO-DO. Reproduced by Courtesy of "Table Talk—Centenary Review."

We publish on this page views of Melbourne in its early days, to illustrate, by comparison with the air view of the modern city reproduced opposite, the extraordinary growth of the settlement in the hundred years of its history. The celebrations now being held in Melbourne commemorate the first permanent settlement in Victoria—that of Edward and Francis Henty at Portland Bay in 1834—rather than the founding of Melbourne itself. It was not till May 1835 that John Batman, crossing from Tasmania, rowed up the River Yarra to what was to become the site

of Melbourne, and decided that it would be "a good place for a village." Then it was that he carried out his famous transaction with the natives, acquiring on lease the site of his village and a surrounding half-million acres for about £200 worth of goods—forty pairs of blankets, 130 knives, forty-two tomahawks, forty mirrors, sixty-two pairs of scissors, 250 handkerchiefs, eighteen red shirts, four flannel jackets, four suits of clothes, and 150 lb. of flour. (A copy of this treaty is now on view in the Public Records Office.) The British authorities afterwards cancelled the deal.



MELBOURNE, WHERE THE DUKE OF GLOUCESTER OPENED THE CENTENARY CELEBRATIONS: AN AIR-VIEW OF THE CITY; SHOWING THE FORMER FEDERAL PARLIAMENT HOUSE (THE LARGE BUILDING SURROUNDED BY TREES), WHERE THE INAUGURATION TOOK PLACE.

The Duke of Gloucester was accorded a tremendous reception when, on October 18, he reached Melbourne from Adelaide in H.M.S. "Sussex," and declared open the Centenary celebrations. The ceremony was performed at Parliament House, and there the Duke, in the course of his speech, read a message from the King. This included the following passages: "It has given me great pleasure to send my son to represent me at the opening of the celebrations which are being held to commemorate the centenary of the settlement of the State of Victoria and of the founding of the city of Melbourne. The occasion must stir the hearts of all interested in our Empire history. A century ago the country round this spot was still almost unknown and

unexplored. Selected with wonderful foresight by the first settlers, it has become the centre of one of the most populous and wealthy parts of the Empire. . . . It is my earnest prayer, in which the Queen joins, that under God's guidance the State of Victoria may continue to advance in strength and enjoy the blessings of lasting peace and ever-increasing prosperity and happiness." Melbourne now ranks as the seventh city in size under the British flag. It has a population of more than one million people, and extends, with its spacious boulevards and parks, its tall, clean buildings and beautiful garden homes, over an area of 250 square miles. The former Federal Parliament House is used by the Victorian Parliament.

The World of the Theatre.

By J. T. GREIN.

PLAYS VERSUS FICTION.

UNTIL the end of last century, the publication of plays was mainly a monopoly of Mr. Samuel French, whose brown-paper issues at sixpence were the horn of plenty to the amateurs. But, the general reader never dreamed of perusing a play in print. True, during the Ibsen vogue, there were spasmodic interests, when some of his plays were published at six shillings, and found a limited circle of readers among the devotees and high-brows of the times; but the circulation remained confined to a certain sphere. The same may be said of the works of Jones and Pinero—of the latter, Mr. Heinemann remarked that they were a success, but that he had (at that time) plenty of stock left to substantiate it. Not until Shaw's popularity became overwhelming did the publishers realise the possibilities of the printed play. Gradually, the exception became a habit. Great firms, hitherto faithful to novels, began to turn their attention to plays. Soon, and regularly, every play that had been successful on the stage found its publisher and—its readers.

The progress in this direction in the last five years is truly phenomenal. Plays are showered on us. Publishers vie with one another to issue bunches of the best plays of the year or the season; bunches of plays by a certain author who happens to be the man of the hour; bunches of plays by all sorts of well-known dramatists, foregathered in so-called omnibus volumes; aye, even bunches of one-act plays of cosmopolitan as well as British origin—fifty at a time. How is this great, growing interest in the printed play to be reconciled with the statement that the theatre is being gradually ousted by the cinema; that the dramatic harvest is poor, and sundry other complaints of a croaking kind—in fine, how is it that latterly the book of the play is gradually growing to be a serious competitor to the fiction of the novel and the short story? This riddle has puzzled me and other close observers for a long time, for it is not only a movement confined to England; you find it in France, in Germany, in Scandinavia—in short, everywhere.

The only solution which I can reasonably find is that the quality of writing of modern plays has vastly improved. Shaw has rendered immense service in this direction—and he followed in the wake of Oscar Wilde and Pinero. Stagey dialogue is no longer tolerated on the stage. The language has become humanised. "Stilt" is taboo. And, hand in hand with this stylistic progress, the average reader has gradually learned to "take in" the dramatic form, to fill in the dialogue with his own thoughts, instead of relying on the explanations, *ad lib.*, of the novelist. In fact, the reading of plays in the study has become as much an intellectual exercise as the solving of a cross-word puzzle. Nothing makes Everyman so happy as to unravel riddles off his own bat. And play-reading means the building up of characters from fragments or tirades of dialogue. All this may be conjecture on my part, yet I think there is logic behind it, and in my experience the only elucidation of a problem of universal interest. Meanwhile, the stream of plays in print continues, and gradually carves out its own bed next to the perpetual torrent of novelistic fiction.

TWO PLAYS BY PIRANDELLO.

The *motif* which runs through all the plays of Signor Pirandello is essentially distinct and apart from their narrative outline; and the two recent productions, "As You Desire Me," at the Royalty, and "The Life that I Gave Him," which was vouchsafed but a short life at the Little, had the same characteristic feature. They turned on the metaphysical problems of personality and posed similar questions on the values and nature of being. In "As

You Desire Me," the dramatist's objective was the reality of Elma's character, and his purpose was to disclose that, behind the physical mark of her riotous depravity, was the being translated as Lucia—a miracle wrought through imaginative sympathy into waking life. Thus the query: "What is Truth?" was posed, and, like Pilate, he did not wait for an answer. It is this philosophic preoccupation, stated in terms of the theatre, that has given Signor Piran-

I Gave Him" pursued the same fantasy, and asked whether the life of a man physically dead may not be equally vital in the memory and imagination.

But is it not time to examine these plays critically, to cut through the cloudy miasma which surrounds them, and submit them to the severer tests of considered valuation? The philosophical ideas and metaphysical substance are not new, nor do they owe their existence to the Italian playwright. They contain many debatable half-truths, and, though in abstract discussion these may intrigue the mind, it does not follow that when they are presented in the theatre they will possess the same stimulations. This must depend on the action itself. Do the characters persuade? Do the incidents reveal? Are the transitions logical? Is there a march either in external movement or in the inner psychological development that takes us with it? Nor can we say that Signor Pirandello is the only playwright who has explored this strange territory. Maeterlinck was similarly drawn, and, in his own idiom, similarly delved into the nature of personality. A play is for the stage, and it must be measured by its vitality in the theatre. Signor Pirandello is too clever a craftsman not to know the secrets of structure. He knows, too, how to provide the opportunities of performance, and "As You Desire Me" supplied a vehicle for Miss Jean Forbes-Robertson to express emotional intensity and sensitive illumination, just as "The Life that I Gave Him" afforded Miss Nancy Price and Miss Peggy Ashcroft scope in their contrasted parts to develop interesting studies. But the creative interest of these performances depended far more on the art of the players than on the play itself. For either, as in the play at the Royalty, we were pitched into melodramatic excesses which were tedious, or in yawning elaborations which have no compulsion in them; or we were stretched, as in the late play at the Little, on a chilly enquiry that only got emotional values through the exposition of the principal actresses. The characters were but shadows, and the incidents communicated nothing beyond themselves. The lucidity of the Pirandellian idea will not carry the play, while the action itself remains unconvincing.

A "YOUNG" KING LEAR.

The revival of "King Lear," at the Westminster, is distinguished by the brilliant performance of Mr. William Devlin, a young actor in the early twenties who comes from the O.U.D.S., via the Embassy School of Acting, to the West End. It needed courage and vision to cast him for such a rôle, for the part of the king is a stern test for a mature actor, and it is owing to Mr. Devlin's powers of characterisation, his force and intelligent reading, and his mastery of the poetry, that the venture so splendidly succeeded. From the opening scene he remains every inch a king, though he vacillates between temper and folly, and in the parting scene with Cordelia moves us with an agony of distress. Whether he is madly pleading with the adamant Regan, or mourning over his loved Cordelia, he touches the different chords of sympathy with decision, and in the long battle with fate and the elements he never permits the wrestle to grow tedious, because his wrath wells from a spirit tormented, and he communicates that emotion. He possesses a voice that is not only a flexible instrument, but he can use it with rare power. Such a young man, endowed with such gifts, must go far. The

Goneril of Miss Dorothy Green is another excellent study, full of force and dark cruelty, splendid in evil, and finely presented; the rest of the cast lacked that vibrating force. There is tenderness in Miss Myrtle Richardson's final scene as Cordelia, and pathos in Mr. John Dennis's Fool, though neither wholly realises for us the tragic situation. Mr. Neil Porter's Kent has a true touch of honesty and blunt energy, and Mr. Francis James conveys the heartless villainy of Edmund. Cornwall, Gloucester, and the King of France do not fit the frame; but Mr. Alan Wheatley gives a good performance as Edgar. But it is the study of Mr. Devlin that remains in the mind.



"THEATRE ROYAL," THE NEW PLAY CONCERNING A THEATRICAL FAMILY, PRODUCED BY NOEL COWARD AT THE LYRIC, SHAPTESBURY AVENUE: JULIE CAVENDISH (MADGE TITHEREDGE) ANNOUNCES TO HER FAMILY THAT SHE INTENDS TO ABANDON THE HEREDITARY CAVENDISH CALLING AND LEAVE THE STAGE.—IN THE CENTRE, MARIE TEMPEST.

"Theatre Royal," by Edna Ferber and George Kaufman, had a most successful run in Glasgow and Manchester before being brought to London. It concerns the lives of the Cavendish family, who have been stars of the stage for generations. Julie is the reigning star and has to carry all the troubles of the family. Fanny Cavendish is Julie's mother; and Gwen is Julie's daughter. Gwen marries, and at one time appears to be forsaking the stage, together with her mother. But in the end the hereditary Cavendish calling prevails, and Julie and Gwen return; and Gwen's infant son is toasted as the future great star.

The play was produced in America under the title "The Royal Family."

dello his unique position among contemporary playwrights, and won the applause and approval of the so-called intellectual audience. It is the single thread which knits all his works together, for every successive play proves only to be a variation of the original essay. "The Life that



A TENSE MOMENT IN "THEATRE ROYAL": THE HOME-COMING OF ANTHONY CAVENDISH (LAURENCE OLIVIER), WHO HAS GOT INTO TROUBLE FOR HITTING HIS FILM DIRECTOR IN HOLLYWOOD; WITH FANNY CAVENDISH (MARIE TEMPEST; CENTRE), AND JULIE.

THE WORLD'S GREATEST STAMP COLLECTION DISPERSED: "HIND" RARITIES.

REPRODUCED BY COURTESY OF MESSRS. H. R. HARMER, 133-134, NEW BOND STREET, LONDON, W.I.



1. Switzerland, 1843: part of a sheet of the curious double stamps issued in the Canton of Geneva. The inscription indicates that the complete stamp (ten centimes) was necessary for a 1-oz. letter to other Cantons, but the half stamp sufficed for internal postage. 2. Guadeloupe: an early form of postage-due stamp (the pair are almost certainly unique). 3. Obock: French postage-due stamps with a hand-stamped overprint; a pair issued in 1892 and probably unique. 4. Finland: a very rare "tête-bêche" pair, with unusual "perforations," known to philatelists as "serpentine roulettes." 5. Réunion, 1852: a 30 centimes stamp which has been used on a letter, but escaped the post-mark. 6. Spain, 1851: two reales stamp in pair with six reales stamp, a very rare error which occurred through a transference of clichés. 7. France, 1849, 1 franc dull orange-vermilion; a unique block of four with one stamp inverted (tête-bêche), of a particularly rare shade known as "Vervelle," cut from a complete sheet of the stamp found among the papers of M. Hulot, the printer. 8. Rumania, 1858 (Moldavia): the 81 paras stamp. 9. Estonia: a Russian stamp overprinted "Eesti Post," one of the rarest of a set of twelve. 10. Finland, 1856: stamps printed in "tête-bêche" form. 11. Rumania, 1858: a pair of the hand-struck 27 paras stamp issued for the district of Moldavia. 12. Belgium, 1850: a fine unused block of four of the second issue portraying Leopold I. The plates of these handsome stamps were engraved in London. 13. Rumania, 1858: an unused example of the 27 paras stamp seen in Fig. 11. 14. Hawaii, 1851: one of the so-called "Missionary stamps," which get their name from the fact that most of the known examples have been found on the letters of Christian missionaries. This, the 2 cents, was the "newspaper rate," so that very few specimens have survived, and it is now one of the world's great rarities. 15. Hawaii: "Missionary stamp"; the unusual postal value of 13 cents is explained by the fact that 5 cents was charged by the local post office, 2 cents went to the ship carrying the letter, and 6 cents went to the U.S. for delivery. 16. Tuscany: an early stamp in which the value tablet at the bottom was inserted upside down, making it a great rarity. Only one other specimen is known. 17. Danzig, 1920: a remarkable modern error which occurred when German stamps were overprinted for use in Danzig, on the formation of the Free State after the war, and a sheet of twenty was found with the centre of the stamp itself inverted. One of the rarest of modern European stamps. 18. Hawaii: "Missionary stamp" on the same envelope with two U.S. stamps. 19. Saxony, 1851: a fine block of the 4-groschen stamps printed in error on the pale blue paper intended for the 2 groschen value. The stamps were actually sold for 2 groschen, but the majority were later returned. 20. Réunion, 1852: a 15 centimes stamp cancelled by pen-marks, and also by a post-mark.

In our issue of March 24 we illustrated a number of the rare stamps of the British Empire from the famous collection of the late Mr. Arthur Hind, of Utica, N.Y.—the greatest stamp-collection in the world. These were sold in March of this year, and realised nearly £80,000; a single envelope of Mauritius alone fetching £5000. The American stamps in the same collection had already been dispersed, and had realised £50,000. For the disposal of the foreign collections, six sales are envisaged. The various countries are being grouped geographically, and the first sale was arranged to begin on October 22, for the dispersal of the wonderful collections of French and French colonial stamps, in a three-day auction. In this connection, it may be noted that the whole collection has been examined and described by M. A. Brun, the Paris expert, and all doubtful stamps have been removed. The second part of the sale of the Hind foreign collections will take place at Messrs. Harmer's, in New Bond Street, on November 26-28, when the stamps of Northern European countries will be offered.

MASTERPIECES OF A REMOTE PROVINCE OF OF THE LATE MEDIÆVAL AUSTRIAN

FOR the following description of the work in the Exhibition of Austrian Gothic Art at Vienna we are indebted to Dr. Wolfgang Born, who has also supplied the photographs reproduced on these pages. In this exhibition, Austrian painting of the Gothic period is seen, for the first time, as a united whole. For a long while Central European Gothic painting was neglected by students of the history of Art. The little that was formerly known of Austrian painting of the period, in the absence of signatures, was ascribed to German or Dutch masters. Only in the present century was any attempt made to repair this neglect, and for twelve years the Kunsthistorische Museum in Vienna has been systematically collecting Austrian Gothic pictures. The result of this undertaking is now apparent; nothing less than the addition of a new province to our knowledge of the later Gothic art in Europe, a province with a character all its own, derived from the cultural circumstances of Austria. "The Austrian Alps and the Danubian districts," writes Dr. Ludwig von (Continued opposite.

REPRESENTATIVE OF A HITHERTO LITTLE KNOWN SIDE OF EUROPEAN GOTHIC ART: "THE BIRTH OF CHRIST," PAINTED BY AN AUSTRIAN ARTIST ABOUT THE YEAR 1500; AND NOW TO BE SEEN IN THE EXHIBITION OF AUSTRIAN GOTHIC ART IN VIENNA.



A TIROLESE NOBLEMAN WHO BROUGHT HOME A SCOTISH WIFE, ONE ELEANORA STUART; "ARCHDUKE SIGISMUND, 'THE RICH IN COIN'"; PAINTED PROBABLY BY AN ARTIST OF THE TIROLESE SCHOOL, ABOUT 1480, WHO PUT IN THE FLY ON HIS SISTER'S COAT!

Kreuz, an artist with a French training and a man of the most refined taste. Vienna, the Imperial capital, is seen as the centre of an enterprising, cultured artistic school, notably represented in this exhibition by a monumental carved altar-piece. This work, freed from thick layers of overpainting, is now to be seen in all the splendour of its original state. It dates from about 1440; has three wings, is carved in relief, and is notably dramatic and full of life. The influence of Dutch art, notably of Roger (Continued on centre.



A DELIGHTFUL EXAMPLE OF THE WORK OF THE "MEISTER VON MONDSEE," COMBINING DEEP RELIGIOUS FEELING WITH A NAÏF REALISM: THE FLIGHT INTO EGYPT (ORIGINALLY THE WING OF AN ALTAR-PIECE); PAINTED ON A GOLD GROUND. (LATE FIFTEENTH CENTURY.)



SAINT ANN WITH TWO OTHER PERSONAGES! AND THE DONOR KNEELING BEFORE HER WITH HIS PATRONS, SAINTS LEOPOLD, ULRICH, AND ANDREW: A NOTABLE WORK BY RUELAND FRUEAUF THE YOUNGER, OF THE SCHOOL OF SALZBURG. (PROBABLE DATES: 1497-1545.)

van der Weyden, can be discerned in the course of the second half of the century which covered the growth period of Austrian art. This influence is apparent, above all, in the Salzburg school, which came to the fore with Rueland Frueauf the Elder, a painter of the most forceful realism and, at the same time, a lofty spirituality. Between the Viennese school and those of the Alpine districts stands the "Meister von Mondsee," with a lyrical kind of narrative *genre*; his little paintings have all the charm of literal realism without, however, sacrificing any of their religious intensity. This almost "romantic" aspect of the art of the Meister von Mondsee is found, yet more strikingly in the work of Rueland Frueauf the Younger, being particularly evident in his landscapes. The so-called "Danubian School," which makes its appearance at the beginning of the sixteenth century, is steeped with the spirit of fancy, the

EUROPEAN GOTHIC ART: PORTRAITS AND PAINTINGS SCHOOLS; EXHIBITED IN VIENNA.



A NEWLY-DISCOVERED PAINTING BY MICHAEL PACHER, OUTSTANDING AMONG THE TIROLESE SCHOOL OF PAINTERS: "SAINT BARBARA," A WORK WHOSE BOLD DRAWING RECALLS SOME OF THE ENGRAVINGS OF THE CELEBRATED "MASTER E.-S."

romantic expression of which may be said to find its nearest parallel in the art of the first half of the nineteenth century! The third leading Gothic school of painting in Austria is the Tirolese, though this is really international. In the Meister von Uitenheim (who worked 1460-90) we have learned to recognise a naïf painter, who translated north Italian and south German inspiration into his own native artistic idiom. This local school achieved something monumental — something of universal importance — in the hands of the genial painter and sculptor Michael Pacher, whose mighty altar in St. Wolfgang, in the Salzkammergut, exhibits a marvellous combination of painting, sculpture, and architecture. The Vienna exhibition increases the total of his known works by a newly-discovered early painting by him. This "Saint Barbara," with its virile handling of line, calls to mind certain engravings of the famous "Master E.-S." Our readers may remember that the work of the latter artist has more than once been (Continued on right.



PART OF THE WING OF AN ALTAR-PIECE—"SAINTS CHRISPIN AND CHRISPINIANUS AT WORK IN THEIR SHOP AS COBBLERS": AN EXAMPLE OF THE WORK OF THE DANUBIAN SCHOOL OF AUSTRIAN PAINTERS, ON PART OF AN ALTAR-PIECE, DATING FROM ABOUT 1520.



A STRIKING WORK BY THE "MEISTER VON MONDSEE" (AUSTRIAN SCHOOL): "BENEDICT ECK VON FIBERG, ABBOT OF MONDSEE, KNEELING BEFORE THE VIRGIN MARY IN CEREMONIAL ROBES; WITH HIS OWN COAT OF ARMS, AND THAT OF THE FOUNDER OF MONDSEE, AT HIS FEET."



AN EXTRAORDINARILY FORCEFUL PORTRAIT OF A YOUNG MAN, WHOM AN INSCRIPTION ON THE BACK GIVES AS JOHANN SEUFFERT; A FINE REALISM OF CHARACTER BY RUELAND FRUEAUF THE ELDER, WHO DIED AT PASSAU IN 1507 AND WAS PROBABLY BORN ABOUT 1478.

discussed and illustrated on our "Page for Collectors." In conclusion, it may be noted that in the exhibition at Vienna the pictures are being grouped together in one room with illuminations, water-colours, and wood-carvings from the Wiener Nationalbibliothek and the Albertina collection. This arrangement makes it easy to pick out the threads linking the pictures with popular religious art on the one hand, and with the more aristocratic art of the illuminated missal on the other.

IT is not often nowadays that a masterpiece of Greek sculpture is discovered; such, however, is the bronze figure of Herakles, illustrated in its actual size in Figs. 1 and 2 on this page. This figure was recently found by a peasant at the sanctuary of Apollo Ptoos, in Boeotia, not very far from Thebes, and, fortunately for Greece, it was secured by Mr. A. Benaki for his museum in Athens.

The figure is made of solid bronze, and is 3½ in. high. But in spite of its small scale it is finished with the greatest delicacy and care, so that it would easily stand the test of magnification. Certain details were added by engraving after the figure was cast: the spiral locks of the hair and beard, the moustache, nipples, wrinkles on the fingers and toes, and the inscription. In the raised right hand there was a club, a little piece of which is still preserved, as may be seen; the other hand once held a bow: Herakles first shoots at his adversary, and then comes up to close quarters, to finish him off with the club.

The real interest of this statuette lies in its extraordinarily sure, detailed, and powerful modelling, and in the perfect poise of the figure. The whole body is mapped out into clearly defined and strongly emphasised areas of muscle, which gives great subtlety and variety to the surface, and great organic strength to the figure as a whole. This kind of analysis of the body, and the very thick-set build, are characteristics of Peloponnesian sculpture, and make it certain that our figure was made somewhere in the neighbourhood of Argos or Corinth. The figure is beautifully balanced, and there is an extraordinary elasticity in the poise—the next moment of the action, when the whole weight of the body will come forward onto the left leg, being perfectly implied.

Our statuette was certainly made between the years 490 and 480 B.C. There are a great many examples of the same scheme in Greek art, most of the figures representing Herakles or Zeus, and most of them archaic. But the majority of them are earlier than our example, and belong to the sixth century B.C. Some of the best

A NEWLY FOUND MASTERPIECE OF GREEK SCULPTURE:

THE BRONZE STATUETTE OF HERAKLES, DATING FROM THE EARLY FIFTH CENTURY B.C., LATELY DISCOVERED IN BOEOTIA AND OTHER FAMOUS BRONZES FOR COMPARISON.

By H. G. G. PAYNE, Director of the British School at Athens.

examples are illustrated herewith, to bring out the special qualities of the new Herakles. The first of these (Fig. 5) is a magnificent little bronze, from Arcadia, now in New York. It is to be dated

the body with one another, which is the strength of the Benaki bronze. The third of the figures here illustrated for comparison is a Zeus in the Berlin Museum; this statuette (Fig. 4) was found at Dodona, but it is difficult to say where it was made. It is one of the most universally admired Greek bronzes, partly because of its blue patina, partly because it is finished with extraordinary delicacy. It is a little later than the Benaki bronze, as may safely be inferred from the much less emphatic and more "correct" rendering of the body. Yet the poise has none of the force and inevitability of the earlier figure, perhaps because the position is self-contradictory: the legs have already reached the middle stage of the action, when the whole weight is thrown on the left leg, and yet the right arm is still far back, behind the head, as in the first phase. A glance at the Benaki figure will show how much more clearly the earlier artist has grasped the essentials of the movement; it makes the action of the Zeus look strained and theatrical.

The new Herakles, as one photograph (Fig. 2) shows, has an inscription engraved on the inside of the left leg. This reads "Herakeas," a mistake for Herakleas, which itself is an unknown form of the name.

The chief interest of the inscription lies in the fact that it is written in the Corinthian alphabet: for, although we know from ancient authors that the Corinthian was the most famous of all bronze fabrics, we have very little evidence to enable us to distinguish Corinthian works from the rest. A Corinthian inscription on a bronze is therefore of the first importance; for, although this inscription does not prove the bronze to be Corinthian, it at least creates a probability that it was made at Corinth. If this suggestion is correct, we can understand why the ancient world set such store on Corinthian work.



FIG. 1. THE NEW "HERAKLES" IN ITS ACTUAL SIZE (3½ IN. HIGH): A BACK VIEW, SHOWING THE PERFECT POISE OF THE FIGURE IMPLYING THE NEXT MOVEMENT, WHEN THE BODY'S WEIGHT WILL REST ON THE LEFT LEG.



FIG. 2. A FRONT VIEW OF THE NEW "HERAKLES" IN ITS ACTUAL SIZE: A BRONZE STATUETTE OF SURE, DETAILED, AND POWERFUL MODELLING, AND SUPERIOR TO THOSE BELOW IN REPRESENTING ACTION.

about 540-30 B.C., therefore some fifty years earlier than the Benaki bronze; it is either Arcadian, made under strong Argive influence, or Argive. Here we see, almost in caricature, the massive build of the later bronze, and the same idea of mapping out the body into areas of bulging muscle; but it is all naively over-emphasised, and the stance is primitive, without any suggestion of violent movement. With Fig. 3, a Herakles from the Heraeum of Perachora, we are much nearer the time of the



FIG. 4. THE BERLIN "ZEUS" (OF ABOUT 470 B.C.) FROM DODONA, IN EPIRUS: A MUCH-ADMIRER BRONZE, CLASSICAL IN TREATMENT OF THE BODY, BUT LESS SUCCESSFUL THAN THE NEW "HERAKLES" (FIGS. 1 AND 2) AS A REPRESENTATION OF ACTION.

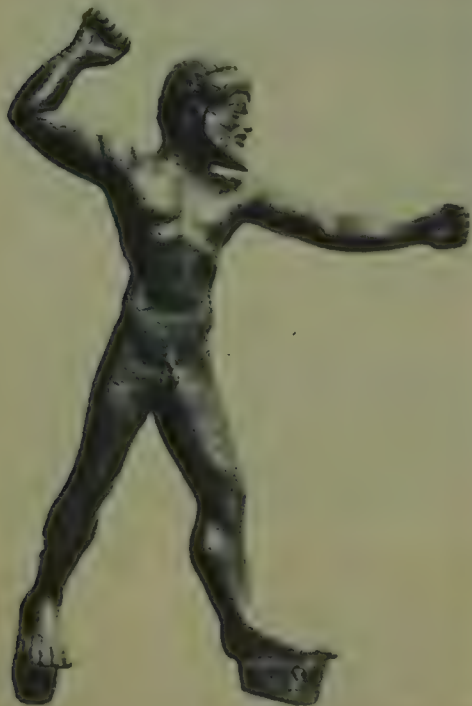


FIG. 3. A BRONZE "HERAKLES" FROM PERACHORA, NEAR CORINTH, AND NOW IN ATHENS: A CORINTHIAN WORK OF ABOUT 500 B.C. SHOWING A GREAT ADVANCE ON THE EARLIER ARCADIAN STATUETTE (FIG. 5) IN SCULPTURAL DEVELOPMENT.

Benaki bronze; there is an immense advance in the rendering of anatomy, and, in spite of the fact that the modelling of the legs is not up to the standard of the rest, the figure is an extraordinary blend of strength and



FIG. 5. AN EARLIER BRONZE STATUETTE OF HERAKLES FROM ARCADIA (ABOUT 540-30 B.C.), IN ARGIVE STYLE, NOW IN NEW YORK: A FIGURE, WITH ITS RIGID STANCE, LACKING VIGOUR AND MOVEMENT AS COMPARED WITH THE NEW "HERAKLES" (FIGS. 1 AND 2).

WHERE HOMERS FLY WITH "LATEST RESULTS": THE CARRIER-PIGEON ORGANISATION OF A JAPANESE NEWS AGENCY.



WHERE HOMING PIGEONS ARE MUCH USED BY NEWS AGENCIES: THE PIGEON-MASTER OF A JAPANESE NEWSPAPER HANDING OVER PIGEONS TO A REPORTER AND A PHOTOGRAPHER ABOUT TO ATTEND A BASEBALL MATCH.



A GREAT JAPANESE NEWS AGENCY WHICH BELIEVES IN USING HOMING PIGEONS: BIRD MESSENGERS FLYING ROUND THEIR COTES ON THE ROOF OF THE NIPPON DEMPO BUILDING IN TOKYO.



THE CARRIER-PIGEON BEARING ON ITS BACK A CASE RESEMBLING A FOUNTAIN-PEN AND CONTAINING PHOTOGRAPHS; AND THE ALUMINIUM CONTAINERS (CARRIED ON THE LEG) IN WHICH THE REPORTS ARE PLACED, WRITTEN ON VERY THIN PAPER.



WHEN THE PIGEON-BORNE NEWS COMES IN: THE PIGEON-MASTER, HAVING TAKEN THE MESSAGE FROM THE BIRD, SPEEDS IT ON ITS WAY TO THE EDITOR BY PNEUMATIC TUBE; AND RINGS UP ITS DESTINATION.



A MODERN PIGEON-LOFT ON THE ROOF OF A JAPANESE NEWSPAPER: A RECTANGULAR STRUCTURE WHICH HOUSES THE PIGEON-MASTER AND FROM WHICH THE BIRDS ARE FED; WITH GLASS-FACED CAGES.

The use of homing pigeons to carry messages is as old as Solomon, and the ancient Greeks, to whom the art of training the birds came probably from the Persians, conveyed the names of Olympic victors to their various cities by this means. Before the electric telegraph this method of communication had considerable vogue amongst stockbrokers and financiers; and many of our readers will, no doubt, remember the part played by the carrier-pigeons in the film of "The House of Rothschild." "Pigeons," writes a contributor, "play a prominent part in Japanese journalism. The large newspaper offices have hundreds of carrier-pigeons which render them valuable

services. On the roofs of the modern newspaper offices in Tokyo and Osaka the birds have their cotes in prominent positions. Pigeons are used a great deal by Japanese sport reporters. The reporters can follow the matches without having to rush off to the telephone. They always take two or three along with them when they set out, and the birds are released with the reports. Press photographers will send their exposed films by pigeon-post from Yokohama to Tokyo. Pigeons are also employed when catastrophes have taken place, and earthquake or conflagration has disorganised the telegraph and telephone communications."



THE firm of Puttick and Simpson announces a four-day sale of the great collection of English pottery formed by the late Lord Revelstoke, better known to an earlier generation as Cecil Baring. The dispersal commences on Nov. 20, and is an event which will not be easily forgotten in the little world of collecting. It is safe to say that the average amateur can have little idea of the range and importance of this remarkable series of hundreds of pieces, which has been gathered together during many years by a man who was in any case a good judge and who availed himself of the best professional advice. It is by general consent the finest and most exhaustive private accumulation in existence, and it will bring to Sir Joshua's house in Leicester Square, during the few days in next month it will be on view, something of the animation, if not quite so much of the disputation, those finely-proportioned rooms knew when the great painter kept open house for his friends.

The man whose interest in the development of early English pottery is almost wholly technical



3. A REMARKABLE SEVENTEENTH-CENTURY LAMBETH DELFT BOWL IN THE REVELSTOKE COLLECTION: ONE OF A SET OF FIVE ILLUSTRATING THE SENSES; SHOWING A WOMAN WITH A MUSICAL INSTRUMENT.

will have to go to South Kensington before he finds an equally important and varied array of authentic pieces: there is salt glaze in quantity, both enamelled in colours and white (the usual description for what is really a soft-toned grey); Whieldon and Astbury pieces in that agreeably mottled brown and green, etc.; numerous tin-enamelled chargers, dishes, posset-pots, etc., from Lambeth and Bristol; great two-quart Fulham stoneware mugs; the smoother brown Nottingham wares—in short, there is in the collection practically the whole history of pottery development in this country. Most of the different types that lend themselves to illustration have been the subject of a notice on this page from time to time, and it would not be difficult to fill a whole issue of *The Illustrated London News* with a discussion of the collection as a whole. As that is obviously out of the question, I reproduce four pieces which are uncommonly good of their kind, and go on to another aspect of much of this pottery which is neither technical nor very serious, but does bring home to many who have no interest in pots as such what fun is to be obtained from them.

Fig. 4 is a hefty tavern mug of 1726 of stoneware as first produced by Dwight, of Fulham, in the late



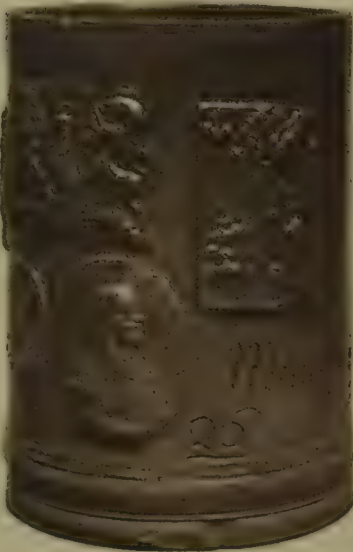
1. A HORSE IN BRISTOL GLASS: A CHARMING LITTLE CONCEIT, QUITE IN THE MODERN SPIRIT, IN THE REVELSTOKE COLLECTION.

seventeenth century, in imitation of those German "stone-pots" which had been imported from the Rhine Valley from the middle of the sixteenth century, if not before. The "body" of this ware is like its prototype—colour (from brown to grey), shape, and decoration are wholly English. I don't know what authority has to say about the embossed portrait of Charles I. (the C I comes out fairly well in the photograph), but it strikes one as a little odd to find an apparently blatant piece of Stuart propaganda in an ordinary tavern utensil at this date—or are we inclined to read into an innocent historical reminiscence a deep Jacobite plot? The little sporting scene above and to the right is innocent enough, anyway, and very characteristic of the period—also the dogs, which frequently are to be found running round these mugs. After the 1730's, a scene from a Hogarth print is a favourite device; and further evidence of Hogarth's extraordinary popularity is to be found in another piece in this collection—a Bristol delft plate painted by that very considerable artist, Joseph Flower, in which "A Midnight Conversation" appears between a flowered border.

Another interesting piece is a bowl of Lambeth delft (i.e., tin-enamel, the technique introduced from Holland), decorated in blue with the implements of the barber's trade, to be dated about the year 1684.

Fig. 5, a late Staffordshire group, speaks for itself. The modeller has thought better of the bath episode—perhaps he had not heard the details—but he has made a wonderfully good job of the features and gesture of Charlotte Corday. Like the glass manufacturer, and with much more scope, owing to the nature of his material, the potter was quick to take advantage of any event which had captured the imagination of the public, and from this collection alone one could obtain a very fair idea of the main political and sporting events of the time—one could also make a guess at various social habits and customs.

For example, there is a very charming double tea-pot, with a spout each side protected by entwined bars, the pot divided down the middle, one half labelled "Bohea Tea" and the other "Green Tea": not, perhaps, a very practical utensil, but an ingenious conceit, and a very pretty piece of potting. The spouts become handles as required. There is an excellent mug of noble proportions inscribed "The Ringers Delight," for bell-ringing is a dry business, and an adequate supply of beer is still considered essential to the proper performance of a



4. MADE FOR A RACE OF DEEP DRINKERS!—A TWO-QUART STONEWARE MUG WITH A HEAD OF KING CHARLES I., PRODUCED BY DWIGHT, OF FULHAM, IN IMITATION OF GERMAN "STONE-POTS": A PIECE WHICH WILL FIGURE IN THE SALE OF LORD REVELSTOKE'S COLLECTION OF OLD ENGLISH POTTERY BY MESSRS. PUTTICK AND SIMPSON. Reproductions by Courtesy of Messrs. Puttick and Simpson Leicester Square.

A PAGE FOR COLLECTORS. THE REVELSTOKE COLLECTION OF ENGLISH POTTERY.

By FRANK DAVIS.

A Sunderland piece, presumably quite late, is of exceptional interest at the moment. It gives a picture of "Columbus, the Largest Ship ever Built. Burthen 6000 tons. Length 301 feet. Breadth 50 ft. 7 in. Depth 29 ft. 6 in." Indeed, the launching



2. AN ENGLISH DELFT PLATE OF UNUSUAL INTEREST IN THE REVELSTOKE COLLECTION: LUNARDI'S BALLOON ASCENT IN 1784 COMMEMORATED IN POTTERY.

or commissioning of a ship was often commemorated by the manufacture of a bowl, particularly by the Liverpool factory. A more general sentiment is expressed by the following lines, which appear on a Liverpool mug beneath a ship in a flowered border—

A sailor's life is the life for me
For he does his duty manfully,
He gets belov'd by all the Ship
So toasts his girl and drinks his Flip.

Flip—which still survives in "egg-flip"—was a potent and popular mixture of beer, spirits, and sugar.

The matrimonial troubles of Caroline and George IV. are commemorated by a piece decorated by a Gillray cartoon. There is no doubt as to popular feeling in the matter—



5. ILLUSTRATING A POLITICAL ASSASSINATION WHICH PROFOUNDLY IMPRESSED CONTEMPORARIES: MARAT AND CHARLOTTE CORDAY DEPICTED IN A WELL-MODELLED LATE STAFFORDSHIRE GROUP.

"There he goes, a sneaking hound," says an onlooker, "he's afraid of meeting his wife." A fat George is running away and shouting: "D—n her, she's just come here on purpose to torment me. What a d—d bore it is to think I can't get rid of her."

There is, of course, patriotism in plenty, from a brief "Success to Burgoyne" to a very rare salt-glaze mug embossed with a picture of the fleet and inscribed: "The British Glory revived by Admiral Vernon. He took Portobello with six ships only. Nov. ye 22, 1739." This piece should certainly find its way to the Maritime Museum at Greenwich.



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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

MOTORISTS will be glad to learn that K.L.G. Sparking Plugs are now a standard fitting on all Austin and Standard cars. This is one of the facts emerging from a mass of information produced from



SIR PERCIVAL PERRY, CHAIRMAN OF THE FORD MOTOR COMPANY, DAGENHAM, WHOSE 1935 RANGE OF CARS IS DESIGNED TO BRING LUXURIOUS MOTORING WITHIN THE REACH OF ALL DRIVERS.

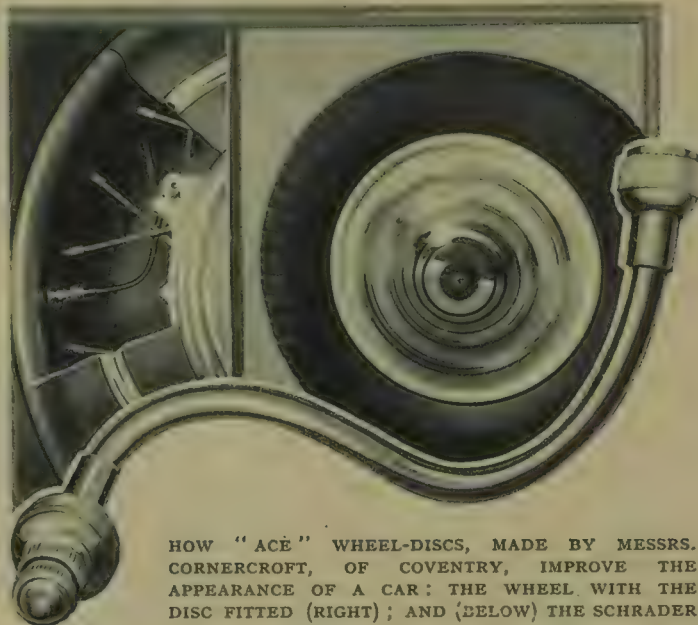
the recent Motor Exhibition at Olympia. Nowadays engines have improved very largely in their power-producing, and motor manufacturers have only effected this by giving their designs the best of materials and workmanship.

In fact, Olympia demonstrated that, while outwardly there appeared little change, better balancing, improved materials and great accuracy in workmanship have achieved splendid results on the 1935 cars. They are faster, safer, and more economical to run. I had a trial run recently in the new "Fifteen Six" Morris Saloon. It demonstrated on the road all these qualities. Steady at all speeds, with a maximum pace well over a mile a minute, with particularly light steering, very efficient brakes, and a most easily handled gearbox, this new Morris 15-h.p. saloon is most suitable as a family car. In fact, the coming season would appear to be a vintage year for the Morris factory, as all the different Morris models which my friends have tested have given an excellent impression to their drivers and passengers, both for quiet running, good acceleration, and comfort. No doubt, opportunities will arise to permit a personal experience in the new 8-h.p. Morris. Those motorists who have driven

it tell me that they want nothing better, and agree that it is the outstanding small car of the day. As it is also very economical in oil and petrol consumption, its owners will be able to afford to run it all the year round and not lay it up for three or six months during the winter. Also, its steadiness on the road makes it sure and safe on wet surfaces, without skidding, due to



CARS WHOSE GOOD QUALITIES ARE APPRECIATED BY MEN AND WOMEN DRIVERS ALIKE: THE MORRIS "TWELVE-FOUR" (LEFT) AND THE MORRIS OXFORD "TWENTY."



HOW "ACÉ" WHEEL-DISCS, MADE BY MESSRS. CORNERCROFT, OF COVENTRY, IMPROVE THE APPEARANCE OF A CAR: THE WHEEL WITH THE DISC FITTED (RIGHT); AND (BELOW) THE SCHRADER VALVE EXTENSION, WHICH SIMPLIFIES TYRE INFLATION, AT THE SAME TIME PRESERVING THE CLEAN APPEARANCE OF THE WHEEL; WITH A DIAGRAM OF HOW IT IS FITTED (LEFT).

perfect balancing in the distribution of the weight.

Another improvement to be found on several makes of cars for 1935 is the Hobson combined water and petrol gauge on the dashboard. Its usefulness needs no further comment, and one only wonders why it has not been a standard fitting on every car before this year. Another new useful gadget is the Smith's speedometer, which shows a green light when the car reaches a speed of 30 miles an hour, to warn the driver, if in a built-up area, that he must not exceed that pace. This will save motorists from much trouble and expense in keeping them within legal speed limits when, without such notice, they may exceed this pace and come into conflict with the authorities and the police.

The annual dinner of the Institution of Automobile Engineers, held during the Motor Show at the Park Lane Hotel, Piccadilly, London, revealed the truth about streamline coachwork, and confirmed the opinion I have expressed in these columns. That

(Continued overleaf.)

IMPORTANT EXHIBITION



Selected Pictures

by

EUGENE BOUDIN

—(1824-1898)

October 25—November 17, 1934

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(Continued.)

is, it is purely a sales stunt. M. Maurice Goudard, the president of the French I.A.E., the Société des Ingénieurs de l'Automobile, the principal guest of the evening, frankly admitted that "You may think we are producing our streamline bodies to decrease wind resistance. Not at all," he said, "they are needed to increase sales." Well, most of us have known that for some time past. In any case, the keenest supporter of such designs admits that it is of very little practical use until after a speed of 60 miles an hour is attained. I happened to be at Brooklands one day this year when the Rolls-Royce technical staff were testing out that car fitted with and without a streamline body. Actually, the car when fitted with an ordinary conventional saloon body was a decimal fraction faster than when fitted with a streamline design. The reason for this is not far to seek. Streamlining is only of value when heading straight into the wind, and, as is usually the case, the side winds play a more important resistance to speed than head-on ones in this country of twisting roads. Also, the streamline design frequently gives a greater side area of surface for the wind to play upon. If such a design takes the personal fancy of

a buyer there is nothing against it; but do not be misled as to its actual qualities outside of comfort and style of appearance.

Mr. L. H. Pomeroy, in his presidential address to the I.A.E., earned the thanks of the public when he remarked to his technical members that, in these days, the body was assuming the importance to which it was entitled in view of the fact that, to 99 per cent. of motorists, it was the car. "We have suffered too

that the other occupants are content with such small outlook as happens to be left over."

I have been writing on these lines for the past ten years, as readers of these columns may have observed. Thank goodness, the trade is beginning to realise that the first essential virtue of any motor carriage, after safety, is comfort. Perhaps, after these pungent remarks from Mr. Pomeroy, the public will really get carriages into which they can enter and

leave without twisting their bodies into contortionist's angles or striking their heads against the door-posts.

However one may grumble at the coachwork, there is no denying that cars are almost entirely automatic in their control. Olympia had two examples where the engine itself operated the gear-change without any reference whatsoever to the human being in charge of the steering-wheel. His or her share in the control was only the amount of throttle opening the driver gave the engine to accelerate or decelerate

its speed. For both the Hayes gear fitted on the 17-h.p. Austin, and the automatic self-changing gearbox on the Reo cars, are operated by the speed of the engine. In fact, the engine chooses its own gear suitable to overcome the resistance of the load

(Continued overleaf.)



THE SOLEMN ARRIVAL OF KING ALEXANDER'S BODY IN YUGOSLAVIA: THE IMPRESSIVE SCENE AT DAWN AS THE "DUBROVNIK" (CENTRE), CARRYING THE BODY, DREW INTO THE HARBOUR OF SPLIT.

At dawn on October 14 the body of King Alexander was brought back to Yugoslavia. This drawing shows the scene off Split, as the Yugoslav flotilla leader "Dubrovnik" (centre), preceded by two Yugoslav coastal motor-boats and followed by the Yugoslav aviation depot ship "Zmaj" and cruiser "Dalmacija," passed the British First Battle Squadron at anchor in the bay. The British ships are (left to right) H.M.S. "Queen Elizabeth," H.M.S. "Royal Sovereign," H.M.S. "Resolution," and H.M.S. "Revenge." The "Dubrovnik," bearing the body of the King, came past with her escort dead slow and in perfect station.

From a Drawing Made on the Spot by a British Naval Officer.

long," he said, "from body-designers who insist that the correct procedure is to design an outline which to them looks attractive, and then proceed to force two to seven human beings therein, regardless of height, girth, posture or driver's visibility, assuming

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(Continued.)

to maintain the pace desired by the driver, whether uphill, downhill, or on the level.

These two rival systems produce the same result by very different methods. The Hayes gear is a friction drive, very much on the principle of the old friction right-angle wheel drive used on several

small cars in Great Britain ten years or so ago. Greatly improved, of course, to those early examples; but whereas, in the past, the driver had to choose the suitable gear-ratio, here the engine slides the gear to the desired place on the friction-wheel to produce the best results.

The Reo automatic gear-box consists of two units contained in one gear-box. The front part of the gear-casing contains the selective part of the mechanism and the automatic unit is at the rear end. The selective portion consists of the usual conventional sliding gears. The automatic unit consists of an epicyclic internal train of gears, a centrifugal clutch and an over-running clutch or free-wheel. The internal gear train is driven by the gear which is connected to the engine. That gear turns another gear-wheel in the internal mechanism which, in turn, rotates the main gear and an outer drum. Inside the circumference of the drum are located eight governor weights. These weights

are pivoted at one end, and, as the speed of the car increases, the ends of these weights move out towards the rim of the drum. At about 14 to 17 miles an hour these weights operate a multi-disc clutch which locks the whole internal gear-train of wheels, causing the whole automatic unit to rotate as one piece, thus giving direct-drive or top gear. The speed of the engine is the controlling force of the governor weights, and so, when running slowly, they do not fly out so far and so engage a lower gear. When reverse is required, a control lever on the dashboard puts the reverse pinion into engagement in the forward end of the gear-box, which drives the automatic unit

(Cont. overleaf.)



THE MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM:
A SATIN SUIT AND COAT OF THE SEVENTEENTH CENTURY.

This suit and coat is of golden yellow satin made up in narrow strips with silk braiding and slashed in a herring-bone pattern to show a satin lining. The doublet has a high standing collar to support a falling ruff; the front, as usual, is stiffened with buckram "belly pieces," the waist is high and slightly pointed, and the skirts, divided into six, are long and square. The collar, skirts, and waistline of the doublet would date the suit to about 1630, the general effect being that of the Countess of Devonshire's sons in Honthorst's group painted in 1628 and now at Chatsworth. The breeches, however, might well be some years earlier.



DEPUTY CHAIRMAN OF THE COMMITTEE FOR THE IVORY CROSS BALL:
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The Ivory Cross Ball, which is to be held at Grosvenor House on November 6, will benefit that most deserving enterprise, the Ivory Cross National Dental Aid Fund. Their Royal Highnesses the Duke and Duchess of York are Joint Patrons. The Duchess of Portland is the Chairman of the Committee and Mrs. Norman Freudenthal, elder daughter of Mr. and Mrs. M. J. Railing, is the Deputy Chairman. Mr. Douglas Byng is arranging the Cabaret. Among those who have taken tables for the Ball are Mrs. Norman Freudenthal, Mrs. Dickson Moyse (Vice-Chairman), the Countess of Brecknock, Sir William Crawford, the Hon. Mrs. Cunningham-Reid, Mrs. James Harris, Mrs. Percy Lawson-Johnstone, Sir Harry and Lady McGowan, Mrs. Pat Martin, Mrs. Gordon Moore, the Hon. Mrs. F. Parsons, Miss Radcliffe Platt, Mrs. Nick Prinsep, Mr. and Mrs. M. J. Railing, the Lord and Lady Remnant, Mrs. Washington Singer, and Mrs. Wesley Watson.

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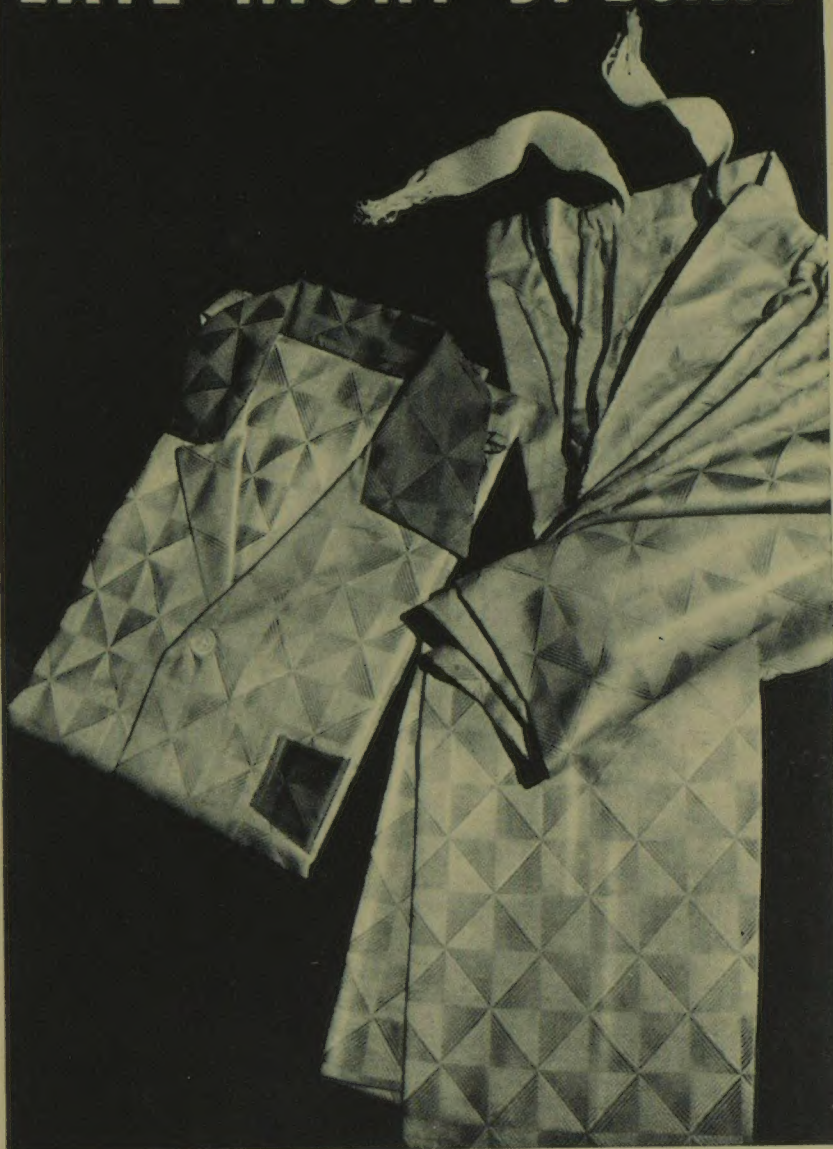
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Continued.]
in its low gear in the reverse direction. This seems rather complicated, but actually is very simple. In both forms of transmission all the driver has to do, after the engine has once been started and the clutch let in, is to accelerate, and the engine automatically picks up the correct gear for the speed and the road surface to be tackled.

The following notes on the 1934 vintages have been furnished us by Messrs. Hedges and Butler, the well-known firm of wine merchants, and will, we feel, be of interest to many of our readers. The champagne vintage promises well, owing to the dry warm summer, and the grapes are large, clean, and healthy. In the Douro Valley, weather throughout the year has also been perfect, and the prospects of a fine quality port resulting are excellent. By a new law of the "Casa do Douro," the districts which produce the best wines will be given preference over those which produce the medium quality wines with regard to export. In the sherry country, in spite of labour troubles, the vintage has been garnered successfully. In some cases unskilled workers have had to be imported from the mountains and guarded by soldiers, but none the less there is every hope that the resulting wine will prove to be of excellent quality. Burgundy, like other parts of Europe, has benefited from the fine weather; but it is stated that the wines will be rather light and, on the whole, not of such good quality as those of 1933. The year in Bordeaux, on the other hand, promises to be a notable one, and all the clarets should develop into very fine vintage wines. With regard to Hock and Moselle, it is generally known now that the prospects of the vintages are unusually brilliant. The grapes have been harvested under the best of conditions; in the Moselle and Saar Valleys the wines of 1934 should prove worthy successors to those of the good years 1929, 1932, and 1933.

MR. WELLS SEES IT THROUGH.

(Continued from Page 647.)

said has been well justified; but had it not been for the astonishing institutions of Mr. Morley in Bromley, of Mr. Jones in Wales, and of Mr. Briggs in London, Mr. Wells might have been disposed to see more virtues in modern educational methods than he has sometimes conceded to them. Whether this be so or not, the account of these experiences is a remarkable revelation of the manner in which young English minds were equipped for life in quite recent times. Luckily, there is much comedy, as well as tragedy, in the picture.

The story of this first volume ends when Mr. Wells, being just over thirty, is on the verge of his literary career. Ill-health has driven him—mercifully, as it turned out—from his cramming and grinding; incompatibility, very fairly presented, has broken up a youthful marriage; and "fate was pushing me to the writing-desk in spite of myself." By comparison, he was now financially secure, and able to support his parents, who had never been able to prosper. (The picture of their lives and characters is drawn with masterly sympathy and with much feeling.) What is life, as the emerging H. G. Wells has so far learned it? "I realise that Being is surrounded east, south, north and west, above and below, by wonder. Within that frame, like a little house in strange, cold, vast and beautiful scenery, is life upon this planet, of which life I am a temporary speck and impression. There is interest beyond measure within that house; use for my utmost. Nevertheless at times one finds an urgency to go out and gaze at those enigmatical immensities. But for such a thing as I am, there is nothing conceivable to be done out there." Much yet to be done, however, in the "little house."

C. K. A.

It will no doubt interest many of our readers to learn that a loan exhibition, illustrative of the history

of the Scots Guards, will be held in London, at 39, Grosvenor Square, from December 1 to 23. At the Scots Guards Loan Exhibition, under the gracious patronage of the King, the Duke of Connaught, and the Duke of York, displays will be arranged in chronological order to illustrate important campaigns and a comprehensive history of dress—the latter shown in pictures, costume plates, statuettes in silver and colour, and actual uniforms worn and arms carried. There will be other interesting exhibits of various kinds. The exhibition is expected to appeal to the general public, and to students of military history in particular.

Early in February the magnificent Canadian Pacific cruising liner *Empress of Australia* will leave Monaco on a three months' sunshine cruise, in the course of which she will traverse seven of the world's seas. The *Empress of Australia* is a vessel of 21,850 tons register, oil-burning, and luxuriously and spaciouly appointed. In the course of the cruise she will visit the Near East, East Africa, Lourenço Marques, Madagascar, Durban, and Cape Town. Thence she will steam out into the South Atlantic, and, passing near Tristan da Cunha, the loneliest island in the world, make her landfall in South America at Buenos Aires. She will then proceed northwards to Rio de Janeiro, and then to the West Indies—to Trinidad, Jamaica, and Havana. And so, having given her passengers opportunity of viewing the wonders of the ancient East, she will bear them to that wonder of modern civilisation—New York. An illustrated brochure describing the cruise has been issued, and may be obtained free on application to the Canadian Pacific, 62, Charing Cross, London, S.W.1.

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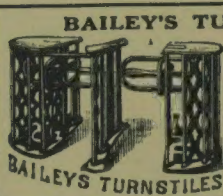
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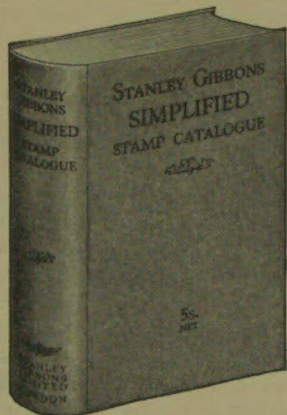
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AT the opening of the twenty-first annual exhibition of the Post Office Art Club the other day, Mr. Frank Emanuel, President of the Society of Graphic Art, expressed the view that our English stamps are "simply deplorable." He had looked through an illustrated catalogue of splendid stamps brought out by other countries that simply left ours "in the shade." Our new photogravure stamps, of which only the 1d. and 1½d. are yet on sale, have not met with the volume of adverse criticism that is customarily dealt out to each new issue of our stamps. The new richness of their colour makes them show up well enough on an envelope and at a distance, but philatelists accustomed to looking closer find them of a much coarser screen than the best photogravure stamps in use abroad.

The first portrait stamps of the reign of King Leopold II. in Belgium are charity stamps, issued on the occasion of the opening of a stamp exhibition by the Princess de Mérode-Westerloo, and organised by the Club des Invalides for the benefit of the war-wounded. The stamps, of two denominations, are printed by rotary photogravure, and have appeared in two editions. The values are 75 and 25 centimes and 1 franc and 25 centimes. The first edition colours were olive-black and magenta respectively; the second purple and lake.

British Guiana provides the most notable new pictorial series of the month, in thirteen denominations, from 1 cent to the dollar. On most values the usual small medallion of the King is inset in the frame. The vignettes include some of the centenary subjects of the 1931 issue, but there are interesting additions. The subjects are: Ploughing a rice-field (1c.), Indian shooting fish with bow and arrow (2c.), Alluvial Gold Mining (3c.), Kaieteur Falls (4c. and 50c.), Timber logs, to be seasoned, being shot over Falls (6c.), Stabroek Market, Georgetown (12c.), Sugar Canes in Puns (24c.), Forest Road in the Interior (48c.), 72c. Mt. Roraima (72c.), Sir Walter Raleigh and his son (96c.), Avenue in Botanic Gardens, Georgetown (1 dollar).

Chile is producing some rather striking portrait-stamps in lithography at the Santiago Mint. The latest is a 30-centavos lilac-rose, with portrait of José Joaquín Pérez, who was President of Chile 1861-1871.

This month marks the centenary of the birth of Finland's great poet and dramatist renowned under the pseudonym Aleksis Kivi. He was the son of a tailor named Stenvall, and from early years produced a number of notable poems and plays. His mind gave way, and he died at the age of thirty-eight. Finland honours his memory this October with a 2-marks stamp, bearing a portrait of him which reveals something of the poetic afflatus.

A striking design representing St. Demetrius, patron saint of Salonika, figures on a new 20-lepta brown stamp of Greece. It has to be used on all letters and post-cards posted in Salonika for Greek (not international) destinations.

Holland is adopting photogravure extensively for the stamps of the home country and the colonies. The processes are similar to those used for our new issue in Britain. I illustrate the latest portrait-type of charity stamps showing the Dowager Queen Emma, which appears on anti-tuberculosis stamps for Holland and the Dutch Indies.

The fifteenth Congress of the International Red Cross is being held this month in Tokyo, and is the first conference of the kind to be held in the Far East. For the occasion Japan has issued four stamps, beautifully engraved, in two designs. One design showing the badge of the Red Cross Society of Nippon, has been used for the 1½-sen green and 6-sen red. The second design shows the headquarters of the Nippon Society in Tokyo, and appears on the 3-sen purple and 10-sen blue. They are all printed in neat little sheets of twenty. In the sheet margin at the top a native inscription reads "In commemoration of the fifteenth Red Cross International Conference."



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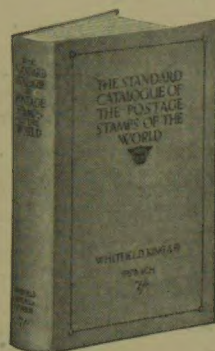
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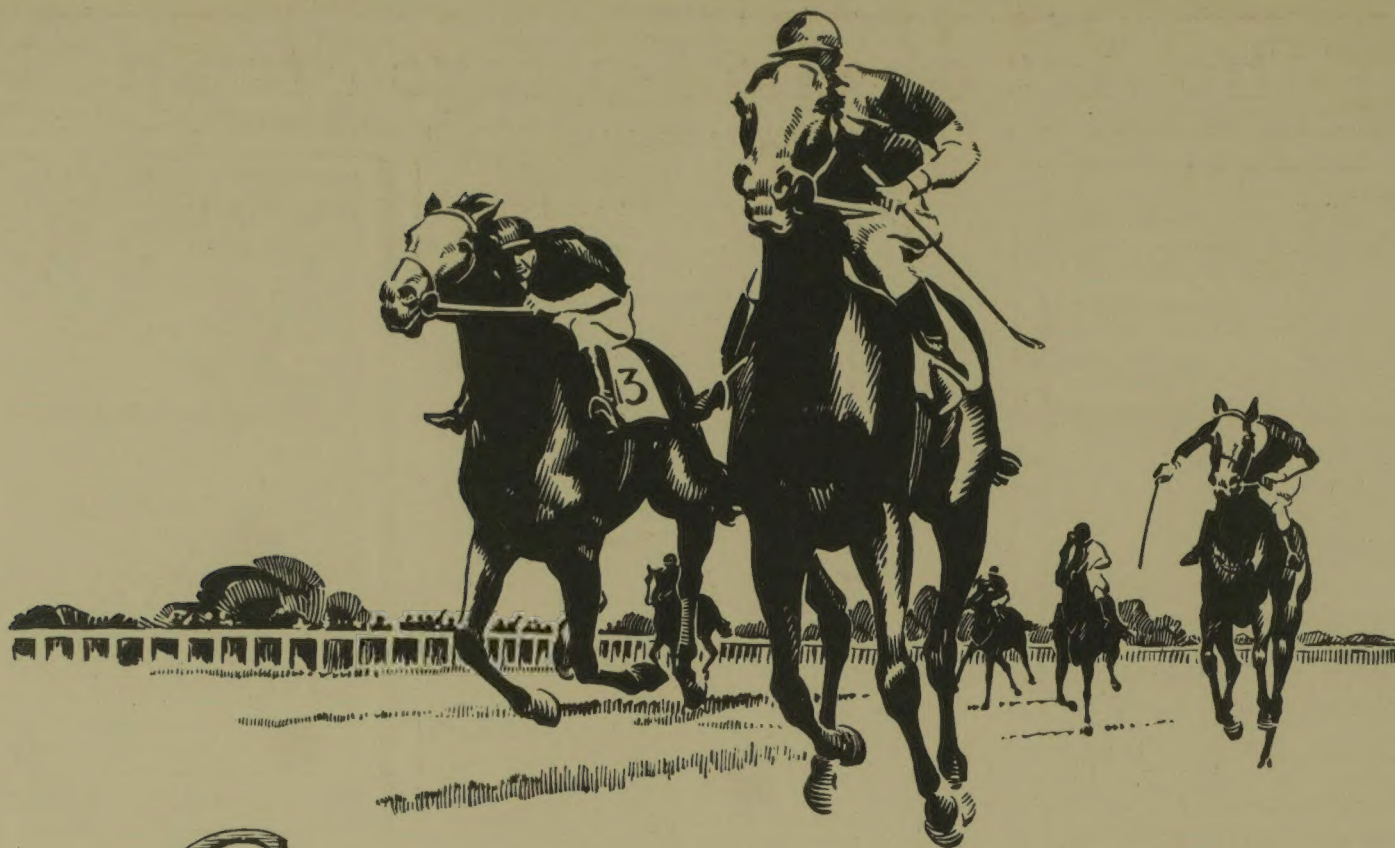
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